

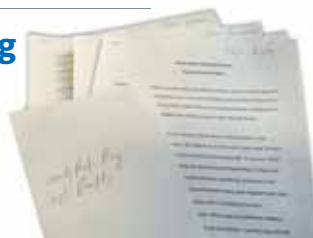
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**Michael Morpurgo
donates archive to
Seven Stories, The
National Centre for
Children's Books**



23

**Discovering
Dymock**

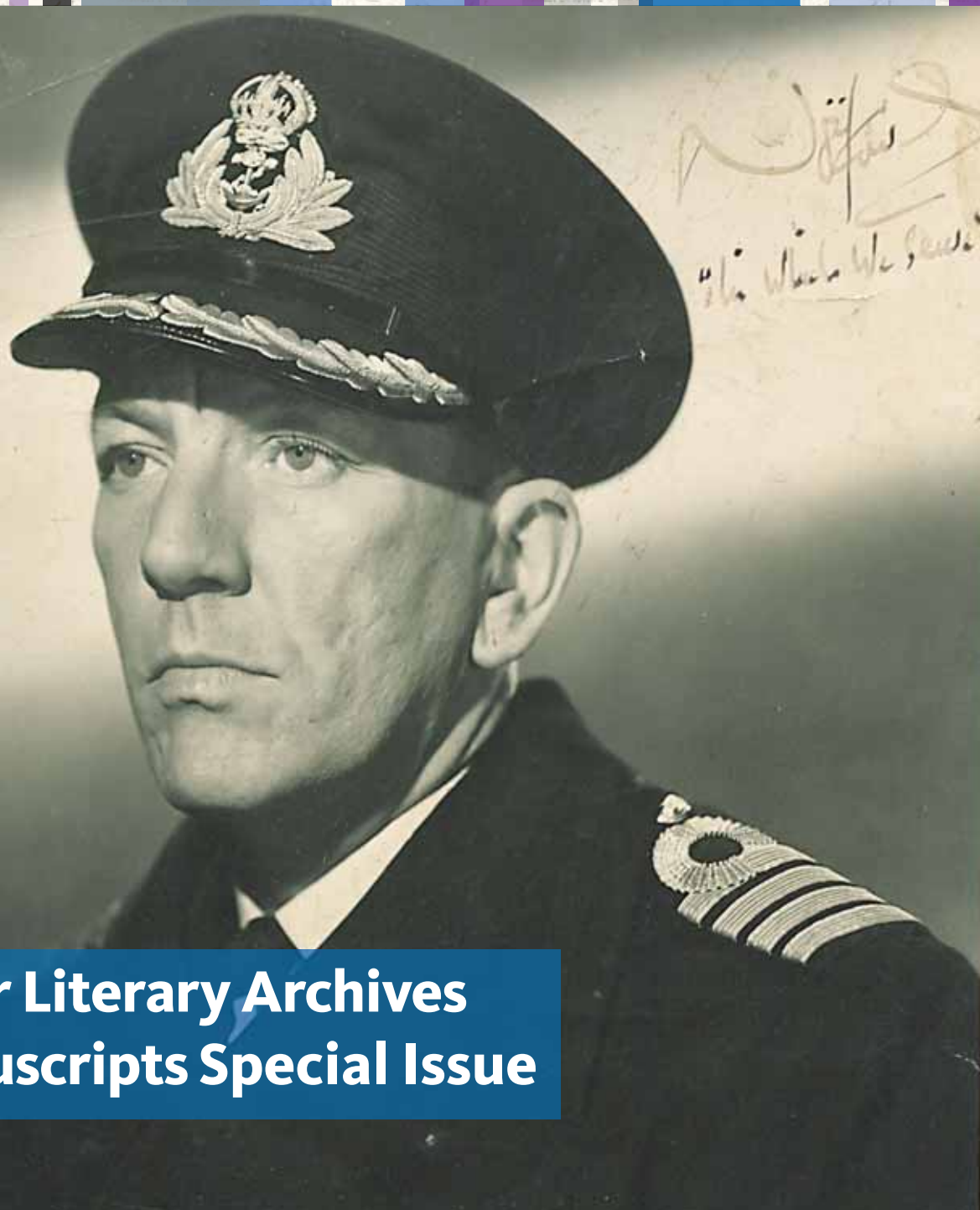


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**Putting
skills
first**



**Group for Literary Archives
and Manuscripts Special Issue**





Call for Core Training Co-ordinators

The ARA training group is looking for a number of new members to contribute to the Core Training offer for ARA members. We believe that the provision of quality, inexpensive, accessible training is one of the key roles for ARA. As a group we oversee training across the Association, designing and delivering regional and specialist training events. In the last two years we have developed the new Core Training events.

Can you help us to further develop our training provision? Are you looking to spread your wings and broaden your horizons from your current job? Do you have something to offer?

We are particularly looking for people to take on the roles of Core Training Co-ordinators. These are people who look after specific Core Training courses and take responsibility for their structure and administration. This is an excellent opportunity to develop your skills and show a commitment to your continuing professional development.

We are looking for enthusiastic people who can make a minimum two-year commitment to the role. We meet three times a year with discussions in between by teleconference and email. Travelling, telephone and other expenses are met by ARA. For an informal discussion or to express an interest contact the chair of the training group.

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

The ARA's Core Training programme is supported by Link 51.



**Archives & Records
Association**
UK & Ireland

Welcome to **ARC Magazine** January 2016

Happy New Year - and what better way to start 2016 than with the GLAM issue. GLAM, or more fully the Group for Literary Archives and Manuscripts, is at the forefront of making literary collections accessible. The articles highlight a number of activities from challenging cataloguing projects to innovative outreach work.

Elsewhere in the issue is a series of articles written by conference attendees, many of whom were able to attend thanks to bursary awards. In a difficult economic climate it is encouraging to note that funding opportunities still exist that support our continuing professional development. One such opportunity is the Registration Scheme bursary and that brings me, by a rather tortuous route, to the Registration Scheme news article. I hope you'll forgive me employing an editor's privilege in order to highlight this particular page but it provides important information on recent changes to the Registration Scheme.

My thanks, as ever, go to all of the authors who have contributed to the issue. Particular mention goes to Joanne Fitton for coordinating the GLAM content.

Finally, I would like to acknowledge the changes to the editorial team that took place at the end of last year. We're very pleased to welcome Matthew Naylor as an editor. Matthew has taken over from Rose

Roberto who, as was announced in the last issue, has stepped down after many years as an editor. On behalf of everyone involved with ARC Magazine, I would like to thank Rose for all of her hard work.



Enjoy the issue!

Richard Wragg
Editor

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Front cover shows: A signed image of Noël Coward from *In Which We Serve* (1942), Coward co-directed and starred in the film; image supplied courtesy of Cadbury Research Library, University of Birmingham

DISCLAIMER

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opening lines



As this edition of ARC magazine shows, there's a surge in research and cataloguing of records and archives relating to the Arts, both in Britain and Ireland and internationally. A particular focus is the wealth of twentieth century material coming on stream. At the UK National Archives, our work on

Archiving the Arts – our activity in this important space – draws to a close at the end of March 2016.¹

As we plan for this, we are looking at ways to evaluate activity since we got going in the summer of 2013. We find that we have reached over 250 organisations and individuals across all arts disciplines, providing advice on good practice, development, partnerships and sources of funding. We have added collection level descriptions of arts archives of many kinds to *Discovery*, the catalogue which brings together collections information for over 2,500 archives across the UK and beyond.

Thanks to many generous hosts and speakers, we have delivered a range of regional and specialist events, covering all art disciplines, in creative re-use, development, collaboration, funding, digital, copyright and IP. We have gained so much from working with Archiving the Arts supporters and champions, from encouraging collection development, supporting and hosting events, right through to being involved with major projects and initiatives. There are too many to name and thank here, including many sector colleagues; but we will highlight and celebrate them in our evaluation.

Although the project is drawing to a close, we will continue to work with projects that have a direct and positive impact on the sector. One is *Art360*, an initiative to safeguard Britain's cultural heritage by

digitising (and advising on) the archives of 100 leading modern and contemporary British artists.² Funded by Arts Council England and led by the DACS Foundation, a pilot programme will work with 30-40 artists each year over three years, from both the Modern British canon (1900 – 2000) and contemporary artists active between 2000 and 2014.³ Among other things, it will help individual artists make major decisions about their archives and their wider legacies. *Art360* also includes the expertise of the Art Fund and the Henry Moore Foundation.

Another project is *Performing the Jewish Archive*, an AHRC-funded initiative into researching and performing musical and theatrical material from the archival record of Jewish cultural activity.⁴ As well as re-performing, the project asks ethical questions – particularly when it originates from people who were deprived of their voice, their identity, often even their lives. For example, can 'performing' an archive help us to connect with these lost people and communities and their experiences?

In our work at The UK National Archives, we seek to support people and collections across and beyond the archive sector.⁵ Part of our effort in this regard is to identify gaps in knowledge or in collections themselves, and to remedy them – often focusing on particular themes and areas (and in this case, *Archiving the Arts*). The more we know about collections, the safer they become; so gathering and sharing knowledge has a beneficial aggregate impact on ownership and access.

Through the work we are all doing, we will have a real and lasting impact on this emerging sector and safeguard our collective cultural heritage for future generations.

¹ The National Archives, Archiving the Arts
<http://www.nationalarchives.gov.uk/news/867.htm>

² DACS Foundation, Art 360 <http://www.dacsfoundation.org.uk/art360>

³ DACS Foundation <http://www.dacsfoundation.org.uk/>

⁴ Leeds University, Performing the Jewish Archive <http://ptja.leeds.ac.uk/>

⁵ The National Archives, Our leadership role
<http://www.nationalarchives.gov.uk/archives-sector/our-leadership-role.htm>

⁶ The National Archives, Cultural Property
<http://www.nationalarchives.gov.uk/archives-sector/cultural-property.htm>

Fleur Soper

Collections Knowledge Manager
Archives Sector Development
The UK National Archives

Registration Scheme **news**

Happy New Year! Finally, this is the moment that many of you have been waiting for. Christmas was but a side-show, New Year's Eve parties merely a distraction. After a lot of planning and quite a few announcements, not least on the pages of *ARC Magazine*, I'm very pleased to announce that enrolments to the new Registration scheme are now open. This forms part of the ARA's development of its CPD offer and will integrate Registration far more successfully into a career-long process.

Information about how to enrol on the Registration scheme is given on the ARA website at <http://www.archives.org.uk/training/registration-scheme.html>. There you will find an application form (see 'Guide Part 6: Blank Forms'), helpful contact details and a list of potential mentors (via the 'Members Only' page).

The ARA website is also the place where you will find documents about Registration. At the moment, the available guidance documents refer to the 'old' scheme. The first applications for Registration under the new system will be for the 1 April 2018 assessment round. Between now and then, we will be developing new guidance documents and developing workshops for both candidates and mentors. We will have the information for you as soon as possible and ask for your patience in the meantime. It's important that we get the Registration process and accompanying documentation right and produce something that is robust and fit for purpose. We're working hard to achieve this in good time and well in advance of the April 2018 assessment round - and don't forget, you can always contact us if you have particular questions or need advice.

Although the new Registration scheme is still being developed there are advantages to enrolling sooner rather than later. Once enrolled you will have contact with a mentor who can offer advice and help to support your continuing professional development. You will also be eligible to apply for a Registration Scheme Bursary. Information about the bursaries can be found on the website at <http://www.archives.org.uk/training/registration-scheme/bursary-support.html>.

I suspect that formally enrolling will also provide a boost of motivation. If you view enrolment as something you'll get round to eventually then do you take the same view about planning and recording your CPD activities?

“ *Don't forget: Existing candidates have 21 months to submit their portfolio under the existing Registration Scheme.* **”**

Whilst we are developing guidance documents, we would recommend that you look at the new framework of competencies and start planning your CPD. The framework is available to view on the ARA website - <http://www.archives.org.uk/careers/cpd.html>

Whilst we welcome the beginning of the new Registration scheme as part of a wider CPD offer, we are also supporting those candidates who still intend to submit their portfolios under the old scheme. This is one reason why we continue to make the existing guidance notes available via the website. It's also why I'm going to reiterate the submission deadlines:

Candidates who intend to submit under the existing Scheme have four more opportunities to do so - **1 April 2016, 1 October 2016, 1 April 2017 and 1 October 2017.**

Submission in 2017 may seem like a long time away but it really isn't. A good portfolio will demonstrate that you are a 'reflective practitioner' - that you think about your professional development and apply it to your ongoing professional activities. That means you can't leave writing your learning outcome form (LOF) until just before you submit your portfolio. We would recommend that you start early and allow yourself time to revise or add to the LOF as your professional development continues.

You are also required to submit evidence in support of your LOFs. No doubt any candidates reading this will have all of their evidence carefully filed. However, just in case you do need to track something down, be sure to give yourself plenty of time. It might take a little while to contact an old line-manager, dig out an email or locate a page of notes.

Finally, you might want to attend a 'Blitz-It' workshop and have an experienced assessor or member of the Registration Scheme Sub-committee look at your draft

portfolio. Last November we ran our final 'generic' workshop and will now be focusing on 'Blitz-Its'. We will do our best to accommodate as many professionals as possible from around the UK and Ireland. If you do have chance to attend a 'Blitz-It' you will need a draft portfolio if you are to make the most of the session - and, of course, that means having put in the work in advance.

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:

regschemementors@archives.org.uk

Richard Wragg

Communications Officer, Registration Scheme
Sub-committee

Collecting matters

As GLAM celebrates ten years I can reflect, as The National Archives' (TNA) adviser to the Committee, on the extraordinary progress it has made in that time supporting UK literary collecting.

From its inception GLAM had a strong collecting focus: surveying and fostering collaborative working between collecting institutions. It soon became a model for subject-specialist groups, overseas as well as in the UK.

Many of its discussions have had potentially wider application and interest, from rights issues to the market in digital manuscripts. Our *Archiving the Arts* initiative is working with GLAM to ensure that the benefits of its activity are felt as broadly as possible across arts archives.

<http://www.nationalarchives.gov.uk/archives-sector/archiving-the-arts.htm>

Publicising literary collecting has long been part of TNA's core business. Our annual *Accessions to Repositories* survey of collecting practice publishes the accessions of around 300 collecting institutions and produces subject digests from Architecture to the First World War, including 'Literary History', our annual snapshot of UK literary collecting: <http://www.nationalarchives.gov.uk/accessions/2014/14digests/lit.htm>

The 2015 survey began in December with a deadline of the end of January 2016. We are always keen to hear from institutions actively collecting literary manuscripts but not yet included in the survey.

The collecting landscape is changing rapidly with lifetime tax concessions to owners through the Cultural Giving Scheme; the extension of Heritage Lottery Fund's Collecting Cultures programme to archives; shifts in the market in manuscripts and different funding opportunities. We are always happy to advise on issues around acquisition and to offer price comparators for lots offered for sale: sales@nationalarchives.gsi.gov.uk.

Even in difficult times, to paraphrase the title of the 2012 GLAM Conference, *Collecting Still Matters*.

James Travers

Casework Manager

The National Archives

asd@nationalarchives.gsi.gov.uk

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Society for Cinema and Media Studies conference

A delegate's view from Rebekah Taylor.

I was lucky enough to have the opportunity to attend and present at the Society for Cinema and Media Studies conference in Montreal, Canada, from 24 to 29 March 2015. The Society is “the leading scholarly organisation in the United States dedicated to promoting a broad understanding of film, television, and related media through research and teaching grounded in the contemporary humanities tradition”.¹

Many of the panels looked at how attendees, many of whom were researchers and academics, were utilising archives within their work. Difficulties that academics had accessing archives and issues with copyright (made more complicated given differing copyright law in different countries!) were common themes. The importance of collaboration between academics and archivists time and again raised its head (also a common theme within archivist conferences!).

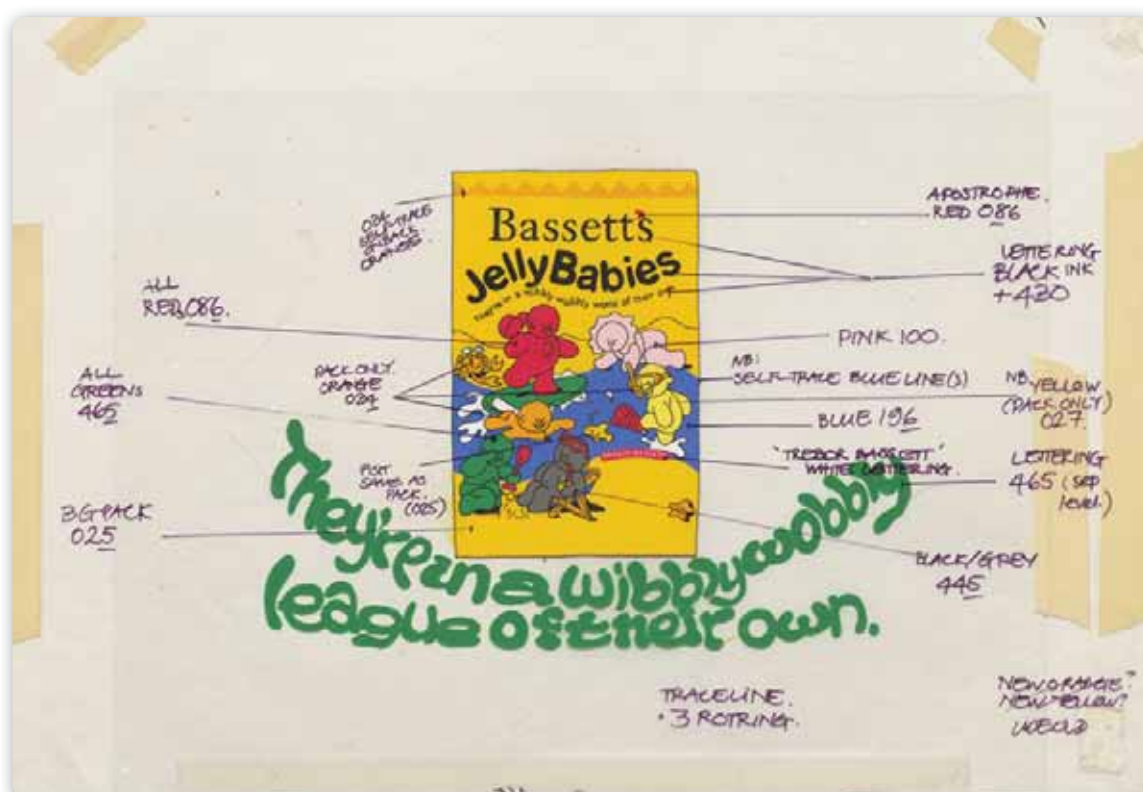
Focusing on a few of the very many workshops...

‘Making the Past Visible’, looked at how academics and researchers have used archives, using media on tumblr.

Other areas explored were how academics and archivists may collaborate together, and academic difficulties in accessing material and making it available. This included ‘Illustrating Media History: problems and solutions’ by Michael Z. Newman from the University of Wisconsin, looking at challenges of colour reproduction and copyright law which is applied unevenly in different kinds of publications, and the possibility of building “robust online communities to share images of interest to media historians”: <http://mediacommons.futureofthebook.org/imr/2015/03/19/illustrating-media-history-problems-and-solutions>. Other tumblr accounts showcase the work or the images that have been sourced from archives in film and media, including <http://queerpursuits.tumblr.com/> and <http://timmietoday.tumblr.com/>.

‘Colour and Animation’ was a panel chaired by Kirsten Moana Thompson from Victoria University, Wellington. Her paper ‘Material Histories: Ink and Paint and the Disney Colour Laboratory’, provided an illuminating insight into how animation archives can be used to conduct research into paint and colour. Areas explored were the development of paint production and material culture, knowledge for

Jelly Babies
Animation
[1990s], pack
design with
annotations,
copyright the
Godfrey Estate
and Cadbury's



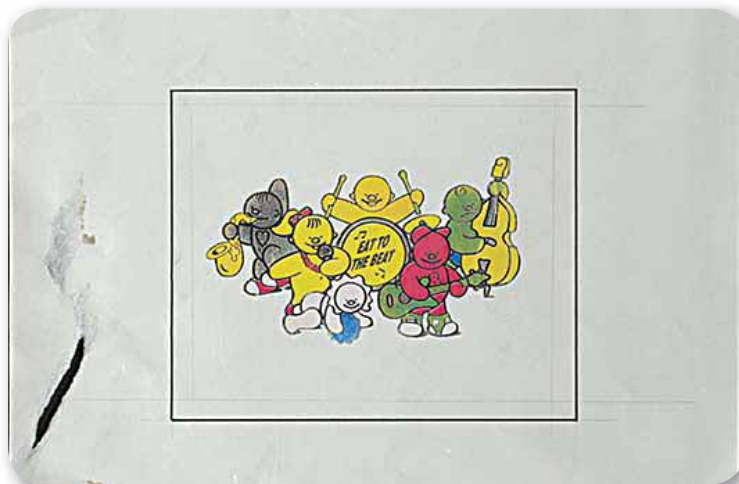
paint restoration, gender balance in labour, product lines and who produced different colours. Kirsten looked at archives of colour reference strips, press releases for colours, special colours made, dates and provenance of colours, and technical application.

'Strategies for Animated Media Archive Collections: Seeking Consensus and Collaboration', drew a spotlight on the partnerships that animation archives had made to best promote and preserve their collections. Timothy Jones from the University of East Anglia chaired the panel, and introduced *Animation Resources* (<http://animationresources.org/>), a digitized resource of 6,000 digitized animated films and over 125,000 high-resolution images, for inspiration. Searching collections does require a membership fee and the company is based in California so, of course, there are differences with copyright legislation.

Talks included Mette Peters from Utrecht University, who looked at preservation of the Dutch Animation Heritage (an article regarding her work is available here: http://www.academia.edu/2199229/The_Dutch_Animation_Collection_a_work_in_progress). There was a talk on copyright and ownership by Brett Service from WarnerBros archives based at the University of Southern California: <https://cinema.usc.edu/about/warnerbrosarchives.cfm>. This panel also involved a talk by me investigating collaboration with academics regarding workshops. I looked at how to be inspired by animation; the best ways to display data, regarding animation archives within the UK and beyond, with infographics; interviews with academics regarding the difficulties of finding animation archives; and the importance of animation archives. Inspired by this panel there has now been a series of blogs produced on animation archives. These are available on the Society of Animation Studies webpage: <http://blog.animationstudies.org/?cat=239>.

'Women and the Archive: Reimagining Early Film History' included a talk on 'forgetting Lois Weber', a leading female director-screenwriter in early Hollywood, by Shelley Stamp, Professor of Film and Digital Media at the University of California. Maggie Hennefeld, from the University of Toronto, spoke on 'Archiving Lost Films about Women's Political Daydreaming'. Maggie considered the absence of these films, and what that might mean for the narrative of women's history. The talk also drew attention to the vulnerability of film.

“The ethics of re-using art archives to create your own art is an interesting topic”



Jelly Babies Animation [1990s], drawing of 'Eat to the Beat', copyright the Godfrey Estate and Cadbury



Jelly Babies Animation [1990s], original character design of Baby Bubbles, copyright the Godfrey Estate and Cadbury



Montreal McGill University grounds.

The ethics of re-using art archives to create your own art is an interesting topic. The subject was addressed in the panel 'The Politics and Ethics of Remix Video'. This included Jamie Baron, Professor of Film Studies at the University of Alberta (author of the *Archive Effect*: http://www.academia.edu/2298487/The_Archive_Effect_Archival_Footage_as_an_Experience_of_Reception) speaking on 'The Politics of Discomfort'. The talk looked at ways that found footage and audio visual archives may be analysed and used.

This is only a very small sample of the many workshops and talks available. I thoroughly enjoyed hearing about and seeing the innovative ways that archives have been utilised. There was also much food for thought in terms of learning and teaching resources to produce for the student researchers and academics at UCA. I wonder what location the conference will be in next year...

¹ http://www.cmstudies.org/?page=about_us

Rebekah Taylor

University for Creative Arts

New Professionals in Reykjavik: experience of collaborative work beyond borders

Kate Watson, Valentina Rojas and Marta Lomza report on a stimulating conference in Iceland.

In September 2015 the International Council on Archives (ICA) gave six new professionals - archivists with less than five years of working experience - the opportunity to attend the third annual ICA conference in Reykjavik, Iceland. Three of us travelled from the UK, as we were either working or studying here. Altogether the bursary holders originated from Bulgaria, Chile, Costa Rica, Nigeria, Poland (via the UK), and the UK.

Our preparation for the conference began around three months before when we were asked to think about our professional concerns and interests. We had an hour long session at the conference to give a global perspective on our thoughts as new professionals. We were also encouraged to start a project that could continue after the conference.

During those three months, we held virtual meetings to share our ideas using Facebook Messenger. Chatting with each other on a regular basis we could see that despite the differences in our contexts, we had common challenges and worries. We all felt we wanted to orient ourselves in the profession, but we were affected by different barriers: language, access to professional training, and gaining practical experience being some of them. At the same time, during those online meetings we saw that as



ICA New Professionals Programme Team with the Programme Coordinator and the ICA President, ICA International Council on Archives Conference 2016 in Reykjavik



ICA New Professionals Programme Team, ICA International Council on Archives Conference 2016 in Reykjavik



Session from the annual conference, ICA International Council on Archives Conference 2016 in Reykjavik.



Some of the ICA New Professionals Programme Team meeting the Assistant Secretary General of the United Nations and Registrar for International Criminal Tribunals, ICA International Council on Archives Conference 2016 in Reykjavik

archivists in general, we wanted to exploit new technology and advocate for our services, and as new professionals we are especially keen to get started.

Bearing all of this in mind, we defined that our project would involve the design and set up of an international network for new professionals. The very same experience of collaborative work during the pre-conference period - where we took on areas to research and came together to discuss them - showed why an international network would be worthwhile. We could see that each of us brought new ideas and perspectives to the overall plan. We also decided to use our session at the ICA's conference to present this idea.

We first met each other in person on the Saturday night before the conference. While having a typical Icelandic dinner, we could finally talk face to face with those we had been working with for several months.

During the following three days, we were immersed in the ICA's annual conference, this year entitled *Archives:*

Evidence, Security and Civil Rights: Ensuring trustworthy information. Each of us participated in workshops, attended different sessions and shared our impressions of them on Facebook and Twitter. We also met record-keepers from different corners of the world, and shared our interests, ideas and concerns with them.

Speaking with professionals from countries such as Australia, Germany, Iceland, Spain, and the U.S., and our own knowledge of Chile and Poland, shed a new light on archives and records management in the UK. For example, Chile currently has no taught archives courses, while German archivists need a PhD plus two years training, but German organisations largely don't recognise records management as a profession. It's great that UK archival education is well established and qualifies graduates for a range of jobs from records to archives and beyond.

Many of the conference sessions compared perceptions: the Chinese versus Western view of sensitive personal information; the opinions of data subjects versus processors on data regulations; and the theory versus

practice involved in maintaining trustworthy information. These sessions gave new perspectives on subjects we knew little about before and sparked conversations and debate. Seeing professional theories in a new light gave an indication of how pragmatic archivists are in achieving ‘just enough’ rather than aiming for perfection and falling short.

Two experiences at the conference were especially relevant. Firstly, our new professionals presentation, held during the session of the ICA Programme Commission (PCOM). Together with the rewarding feeling of sharing our work from the last three months, the session was a unique opportunity to listen to the comments and advice given by the audience - who were very receptive and positive about our proposed project. Secondly, the conference programme included a new professionals’ lunch. On that occasion we were not only able to meet other colleagues in a similar place in their archival career, but we also had the opportunity to have a close conversation with David Fricker, President of the ICA, and to listen to his encouraging words regarding our role as a new generation of record-keeping professionals shaping a pivotal moment in the profession.

During the closing session, and in front of the general assembly of participants to the conference, we were given a few minutes to share our impressions on our experience. We all agreed that it had been so interesting and exciting to meet and share with archivists from all around the world, and that the experience of having been part of the work of ICA inspired us. So much happened that after three days of intense work on the conference, we felt we had been there for much longer, and it was hard to adjust back to reality afterwards!

Since the conference we have restarted our Facebook Messenger meetings and are using the online tool Trello to track our project work. All of us bursary winners continue to work on the networking project. We have expanded our Facebook output and will be launching a newsletter soon, for which we’d welcome stories and content from other new professionals wanting to share experiences globally. Visit us at our Facebook page, search “ICA New Professionals / Nouveaux professionnels”.

This was a once in a lifetime trip for all of us and we’d recommend any new professionals to apply next year to go to the 2016 Congress in Seoul, Korea. Not only is it 5000 miles away, there’s a new professionals strand to the conference theme, and it’s over five days so there’ll be even more to learn and experience - good luck to any applicants!

Kate Watson, Valentina Rojas and Marta Lomza

newprofessionalsprogramme@gmail.com

The International Council on Archives Section for Political Parties and Parliamentary Archives conference

A delegate's view from Maria Castrillo.

This year's annual conference of the International Council on Archives Section for Political Parties and Parliamentary Archives focused on web-archiving, social media and communication strategies. An international engagement bursary generously awarded by ARA and sponsorship from my institution enabled me to attend this event. The conference took place at the Konrad Adenauer Foundation and the Headquarters of the Christian Democratic Union Party in Berlin from 28 to 30 October.

The first panel of the conference focused on web-archiving strategies. Michael Hansmann outlined web-archiving at the Christian Democratic Union Archives in response to the growing use of digital technology in political campaigning since 2005. Despite taking steps in preserving content, accessibility and copyright remain their biggest challenges. Charles Jeurgens and Mette van Essen argued the tenability of the idea that society documents itself via social media websites. They discussed the idea’s implications in terms of the historical footprint our society leaves for future generations and the archivist’s role in preserving and making accessible this footprint. Looking at web historiography, Niels Brügger focused on the development of the entire Danish web from 2005 and 2015. Niels considered the web as a historical source on a much larger scale than individual web pages and



View of Berlin looking towards the German Chancellery and Reichstag Building, copyright: Maria Castrillo.



Delegates at the ICA/SPP Conference in Berlin, copyright: Maria Castrillo

websites which are more widespread. Tom Smyth highlighted the advantages of legal deposit legislation in the context of web and social media archiving in Library and Archives Canada. Here, the strategy prioritises researchers' needs and the relevance and significance of content to Canadian society.

The experience of archiving the UK Parliamentary web estate and social media output was outlined in Adrian Brown's paper. Beyond methodological and legal issues, web and social media archiving strategies need to take into consideration storage capacity, the long term preservation of complex and large volumes of data, and a better understanding of users' needs.

Tom Cobbaert focused on the integrated web and social media archiving strategy at the Archives and Research Centre for National Movements in Flanders and Europe. It combines existing solutions and open source tools with raising awareness among creators and fostering opportunities for digital humanities research. The Centre supports sustainable preservation and compliance with information legislation.

On day two presentations explored social media as a communication

and knowledge exchange tool as well as social media archiving. Paloma García discussed the activities of a group of Spanish archivists working in parliamentary institutions who use social media platforms as a means to share best practice and reach out to their user base. Johannes Platz presented the results of a project to enhance communication and increase public visibility at the Friedrich Ebert Foundation by using social media to target younger audiences.

Katie Delacenserie explored the unique problems and challenges of collecting social media and web output in the context of the USA Senate Archives. Katie explained how archivists working with this medium have had to reconfigure their traditional role in the management of the lifecycle of records. Katharina Köhn's paper considered social media activities as a communication tool and the technological challenges of preserving social media platforms. Success criteria depend on appropriate descriptive identification of the data.

Johannes Renz discussed experimental approaches to blog archiving. Harvesting and preservation strategies are determined by the ephemeral nature of this medium, but archivists must also pay attention to copyright legislation to enable accessibility. The session closed with Reinder van

der Heide from the Parliamentary Archives of the Netherlands, whose approach to web and social media archiving has focused on the experimental and the need to ensure sustainable digital access in the medium and long term.

The afternoon presentations opened with Peter Heyrman's paper on the ODIS project, a collaborative initiative that enables digital access and disclosure of source material relating to political archives in Flanders. Sandra Bermejo discussed the role of archives in engaging with citizens in a more transparent and effective way. Inda Novominsky closed day two with a presentation on digital access and digitisation initiatives at Knesset Archives in Israel.

It has been argued that the World Wide Web is the parchment of our age and as such produces documentary evidence not available in any other medium. Social media has enabled the formation of communities of people interacting in a digital environment. Parliaments, political parties, politicians and grass-roots activists across the world use new technologies to engage with citizens, fight election campaigns and drive social change. These developments have a place in the archive.



German Chancellery and Reichstag Building, copyright: Maria Castrillo

“*Social media archiving strategies need to take into consideration a better understanding of users' needs***”**

As an archivist working with political collections the conference was inspiring and thought-provoking. It provided an opportunity to reflect upon how the nature of new technologies and the large amounts of data they generate are pushing traditional collecting boundaries in favour of a more transversal approach. To contextualise the value of this data, archivists need to come to terms with its fluid nature and structure. This brings to the fore the need for sustainable and sound appraisal strategies, and a commitment to collaborative working across borders to ensure that the footprint of the 21st century is preserved and accessible for future generations.

Maria Castrillo

National Library of Scotland

Welcome to the Group for Literary Archives and Manuscripts issue of *ARC*

GLAM (Group for Literary Archives and Manuscripts) celebrated its tenth anniversary in 2015. Literary collections create distinct challenges and opportunities for those who curate them and GLAM proves itself to be a collaborative space to share common experiences. The Group has no membership fee and is open to anyone with an interest in literary collections.

Articles written by our members show how diverse we are - with national institutions, universities, local authorities and specialist repositories all working with literary collections. Some articles reflect themes from recent GLAM meetings, in particular the challenges of acquisition. Collaboration and improving access to collections are also explored - not forgetting the international landscape for literary collecting.

As secretary of GLAM I thought I would use this opportunity to encourage ARA members to join. Members are invited to attend two meetings a year and information updates are distributed by email and added to our website: <http://glam-archives.org.uk/>. Members contribute news to our blog on a regular basis - it is worth a look!

On the website you will find a range of resources created by GLAM. GLAM is currently undertaking a survey of member experiences of dealing with rights in literary collections. The results of this will inform further work for the group – so watch this space.

The next members meeting of GLAM is being held at the Brotherton Library, University of Leeds, on 11 April 2015. It would be great to see some new faces. To be added to the mailing list all you have to do is email me: j.c.fitton@leeds.ac.uk

Joanne Fitton

Secretary GLAM

A collaborative approach: improving access to the Noël Coward Archive

Mark Eccleston reveals how a student internship has helped to raise awareness of an important collection.

Noël Coward (1899-1973) was a prolific and successful playwright, composer, director, actor and singer. An extensive archive of his papers is held at the Cadbury Research Library, University of Birmingham. The Noël Coward collection comprises almost 150 standard archival boxes and includes a most varied selection of materials: scripts of plays, films and short stories, manuscript song and instrumental music, typescripts of lyrics, press and magazine cuttings, programmes relating to productions of plays, portrait photographs, diaries, and personal and family correspondence.

This collection was previously in the custody of Mrs Joan Hirst, Coward's personal secretary, and was

deposited at Birmingham during 2001. The Noël Coward Trustees have always shown a great interest in the collection and the University has been keen to work alongside them to improve access. During September 2015 the Coward Trustees funded a four-week internship which was advertised to both under- and post-graduate students at the University of Birmingham.

The successful applicant was Lucy Mounfield who, by the end of the internship, had made significant inroads in helping us to further promote the collection. Lucy created an index for the manuscript telegram log books which had been compiled by Coward's one-time secretary Lorn Loraine as well as



Noël Coward and Gertrude Lawrence in *Tonight at 8.30* during the 1930s; image supplied courtesy of Cadbury Research Library, University of Birmingham.



Photograph of Lucy at the Noël Coward Room in London; image supplied courtesy of Cadbury Research Library, University of Birmingham.

a detailed subject and resource guide to highlight the potential research value of the collection. She also curated an online Flickr exhibition and rehoused certain papers into acid-free folders.

Lucy's time with us coincided with the development of a physical exhibition at Birmingham relating to Coward's work and career overseas. This exhibition, titled 'Noël Coward: an entertainer abroad' focused on the reception of his plays on Broadway as well as exploring the role he played during the Second World War: he had initially worked for the Secret Service and then afterwards travelled the globe entertaining troops. The Cadbury Research Library recently hosted an evening reception and guest lecture by Professor Faye Hammill, from the University of Strathclyde, titled 'Noël Coward and Transatlantic Style'. Faye also arranged and delivered an academic workshop which included a collective brainstorm to determine how project funding might be obtained to facilitate research into 'transatlantic style' during the early 20th century.

Throughout these events the support of the Coward Trustees has been of real assistance. As well as providing one of our own University students with valuable workplace experience, we have been able to take steps to increase visibility of the collection. On a personal level I am very pleased that the student internship has ignited Lucy's interest in the collection. She is continuing to use the collection regularly as a researcher and Lucy writes that the internship helped her to develop:

a greater understanding of what it is to be an archivist [...] I was given tasks that would use the collection to engage with the public and encourage and develop new scope for research. I have learnt that an archivist is not just a gate-keeper and protector of the collection but an enabler, someone to unlock the untold potential that the archive holds.



A signed image of Noël Coward from *In Which We Serve* (1942), Coward co-directed and starred in the film; image supplied courtesy of Cadbury Research Library, University of Birmingham

Looking forward, it is hoped that the Cadbury Research Library will be able to continue to work collaboratively alongside the Noël Coward Trustees. There is still much to be done to increase exposure and improve engagement with the collection, to build new partnerships and explore further avenues of collaborative working as well as to continue to align ourselves with our own institution's learning, teaching and research agenda.

Mark Eccleston

University of Birmingham

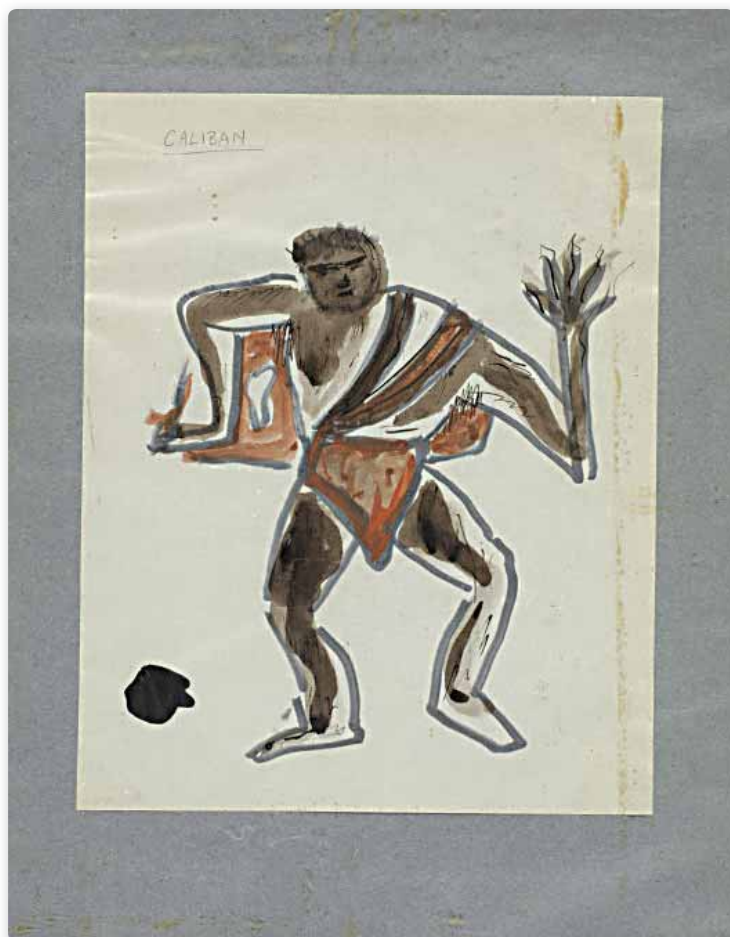
“The Coward Trustees funded a four-week internship which was advertised to students at the University of Birmingham”

The Peter Brook Collection

Sarah Belanger discusses process and collaboration at the V&A.

The Victoria and Albert Museum's Theatre & Performance Collection is the national collection of performing arts in the UK and includes an extensive range of material from programmes and business and personal archives to costumes and ceramics. In September 2014, the V&A acquired the Peter Brook Collection with the support of the Heritage Lottery Fund (HLF) and a private donor. Peter Brook is renowned for producing landmark films, plays, operas and literature and already features strongly throughout the V&A Collection. I first encountered Brook when I saw his film *Lord of the Flies* at school, and later at university, when I read *The Empty Space*. A key part of the museum's application to the HLF was about ensuring that we provided access to the nation's heritage in a range of ways, both through a published catalogue and by training people in hands-on archival and curatorial skills.

Design by Peter Brook for Caliban in *The Tempest*, 1957 (THM/452/2/1/5),
© Peter Brook/Victoria and Albert Museum, London



In November 2014, I began the cataloguing process. The collection consists of letters, photographs, sketchpads, drawings, scrapbooks, annotated books, programmes, press cuttings, notebooks, articles, scripts, and more relating to Brook's work and life. It is diverse not only in material but also in languages from French and English to Russian and Persian. The collection provides an extraordinary insight into his working process - from early notes and doodles to final shooting scripts. Brook is known for his experimentation and has not only directed many of his productions but also designed the costumes and sets, co-authored the scripts, and composed the music. When structuring the collection, we try to preserve the original order but have moved certain materials together as I thought it would be easier for researchers to process. I especially enjoyed cataloguing the personal correspondence - there are letters from stars like Richard Burton and Vivien Leigh and correspondence from authors including Jean Anouilh, Graham Greene, William Golding and Christopher Fry. Brook is renowned as a collaborator and has worked with people across a range of disciplines. His work with anthropologist Colin Turnbull, neurologist Oliver Sacks and poets Adrian Mitchell and Ted Hughes is particularly well documented in the collection. They responded to many subjects ranging from the war in Vietnam in *US*, to spirituality in *Meetings with Remarkable Men*, and to the brain in *The Man Who*. The production photographs show the evolution of post-war theatre and are also a great primary source into post-war Europe - my favourites are the photographs taken by Brook during his trip to Moscow in 1955. The collection also provides a great insight into Brook's writing career, from his articles for *Vogue* to his autobiography *Threads of Time*.

As well as cataloguing the collection, I was also responsible for helping to recruit, train and co-ordinate two teams of volunteers who were given the opportunity to learn about the preservation of cultural heritage, both physical and digital, through

“The volunteers have gained an understanding of how archival collections work and now appreciate what’s involved when cataloguing an archive”

a structured programme of activities. They could participate in a number of different activities and training sessions which included paper handling and basic conservation, oral history interviews, digitisation, translation, and editing and enhancing Peter Brook related Wikipedia entries. The volunteers’ work with me was especially helpful in the early stages of the project as they helped to clean and list material. They have gained an understanding of how archival collections work and now appreciate what’s involved when cataloguing an archive. The HLF project also provided the volunteers with a wonderful opportunity to discover the heritage of Peter Brook and learn about his working methods and career. In addition, the ‘collaboration’ with volunteers has taught them how heritage material is conserved, catalogued, digitised and made available to different audiences.

Another strand of the HLF funded activity is a schools outreach project working with six partnership hubs across London in Lewisham, Kingston, Redbridge, Ealing and Hounslow, Croydon and Bromley and Newham. Each partnership is made up of a school, a local museum or gallery and a theatre venue and involves a collaboration with a group of students to produce an original one-act performance piece, inspired by one of Brook’s key productions, which will be performed at the V&A in April 2016.

The project has been for me both a process and collaboration - I’ve gained a real insight not only into Brook’s process and his collaborations, but also into the archive cataloguing process and ‘collaborating’ with volunteers. I believe personal papers present a real challenge for archivists, as



A Midsummer Night’s Dream rehearsal, photo by Douglas H Jeffery, © Victoria and Albert Museum, London



Peter Brook’s notes for The Mahabharata, 1980s (THM/452/8/32), © Peter Brook/Victoria and Albert Museum, London

material differs greatly from person to person. I admire Brook’s constant experimentation and I think it is important for archivists to explore new ways of engaging with archives. I feel the V&A school’s outreach project will provide this opportunity. I often think that archives are like a big jigsaw and each repository has one key piece. Wouldn’t it be great if we could collaborate and put all the pieces together?

Sarah Belanger

Victoria and Albert Museum

"Polar Bears are Bananas on Legs"

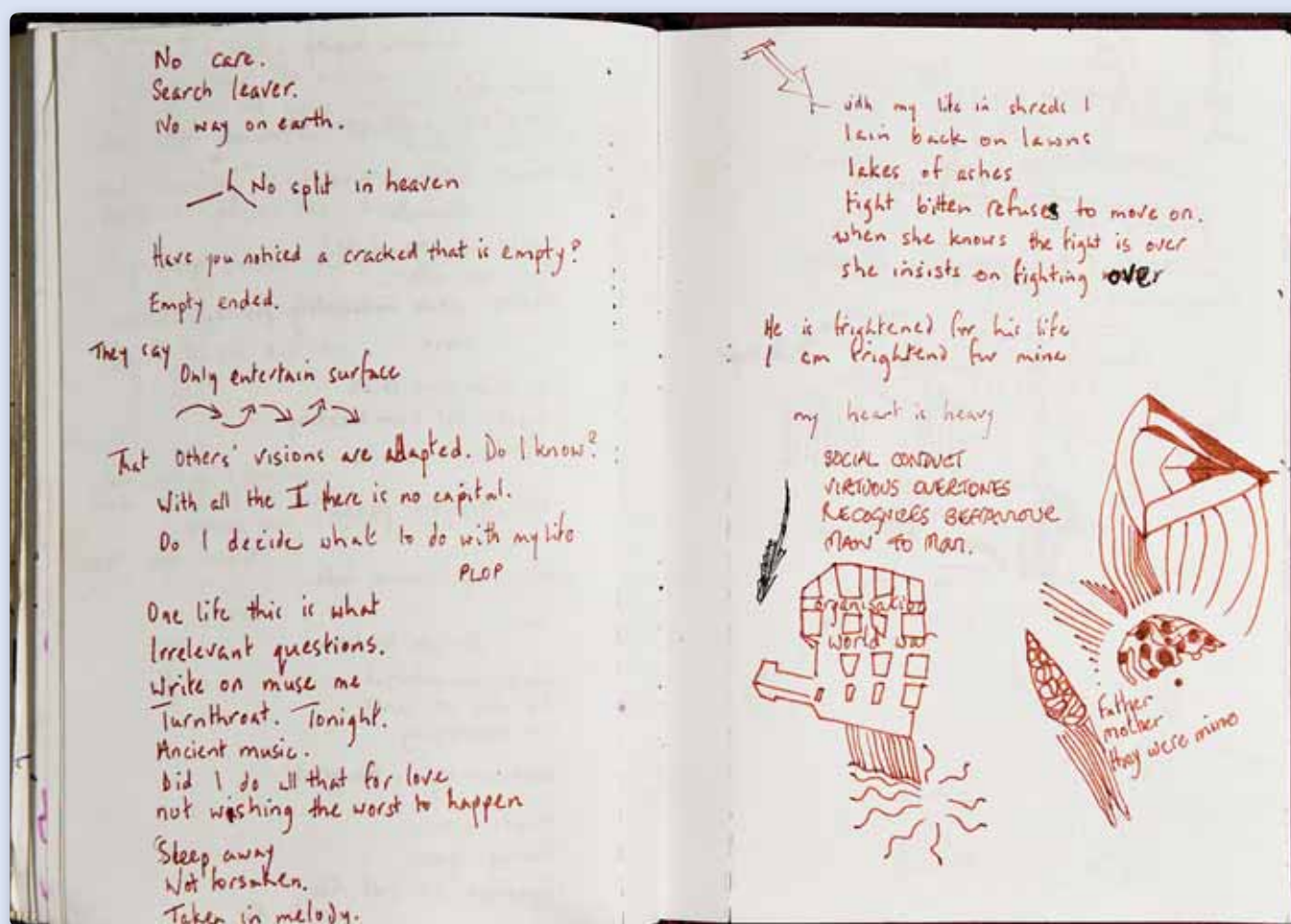
Simon Coleman explores the Anna Mendelssohn Archive at University of Sussex / The Keep.

On Friday 16 October an event was held at The Keep to publicize the recently-catalogued archive of the avant-garde poet and artist, Anna Mendelssohn (1948-2009), who published much of her work under the name Grace Lake. Comprising three lectures and an archive workshop, the event was attended by academics and colleagues, friends and family of Mendelssohn.

The archive was acquired by Sussex University in 2010, largely through the efforts of Dr Sara Crangle of the English Department. Originally

found in a highly disorganised state in Mendelssohn's Cambridge home, it was boxed and shelved to await funding for cataloguing. Dr Crangle made a number of external applications for funding which combined research with full cataloguing, but eventually was offered support from an internal Research Development Fund to cover the cataloguing only. The funding led to my appointment as (project) archivist in September 2014 on a one-year contract.

The funding success was timely, as outside interest in the collection had been growing. Mendelssohn



Anna Mendelssohn notebook (the executors of the estate of Anna Mendelssohn give permission for the reproduction of this image)

“*Mendelssohn’s work explored relationships between art and radical politics*”

possessed notoriety as one of the convicted members of the ‘Stoke Newington Eight’ who were charged with offences connected to the ‘Angry Brigade’ bombings in the early 1970s. Her work explored relationships between art and radical politics and is of particular importance in approaching British participation in modernist and contemporary avant-gardes, as well as female avant-gardism.

The archive soon revealed its strengths: thousands of handwritten draft poems, the vast majority unpublished, and even more sketches and drawings, with some large artwork. A large quantity of this material was found within her notebooks and sketchbooks which amounted to some 770 volumes. There is also extensive autobiographical writing, academic notes on a plethora of topics, pieces of fictional prose and correspondence (family and general). Ideogrammatic symbols and cryptic or obscure notes (such as the one used for the title of this piece) turn up unexpectedly. As well as the archive’s almost complete lack of organisation, further challenges were presented by the presence of widely-dispersed Data Protection Act-sensitive writings and the absence of dates on the vast bulk of the material. While it was possible to date most of the volumes, a sizeable body of loose poems and drawings and many letters remain undated or very roughly dated (at present). A series of twenty notebooks compiled by Mendelssohn during her incarceration in Holloway Prison (1972-1976) adds to the diversity of an archive rich in creative content and highly individual perspectives on art and society.

Simon Coleman

University of Sussex / The Keep

Michael Morpurgo donates archive to Seven Stories, The National Centre for Children's Books

Kristopher McKie and Jessica Sage celebrate an important acquisition.

Former Children’s Laureate, Michael Morpurgo, is one of Britain’s best known children’s writers. Michael’s many books (he has so far written over 130) have won him critical acclaim, numerous awards and wide commercial success. Much-loved Morpurgo titles such as *Private Peaceful*, *War Horse*, and *Kensuke’s Kingdom* have earned their place amongst the great British children’s classics.

When Michael, a longstanding supporter of Seven Stories, first suggested early in 2014 that his extensive archive of papers might one day find a home within our Collection there was no question about how we should respond. Little did we know, however, how quickly events would unfold. In April of that year, Seven Stories Chief Executive, Kate Edwards, and Collections Director, Sarah Lawrance, paid a visit to the Morpurgos in Devon to discuss the donation and to learn more about Michael’s archive. What was immediately clear was how much of it there was; Michael’s entire writing career was represented in a substantial collection of drafts, notes and typescripts across hundreds of box files.

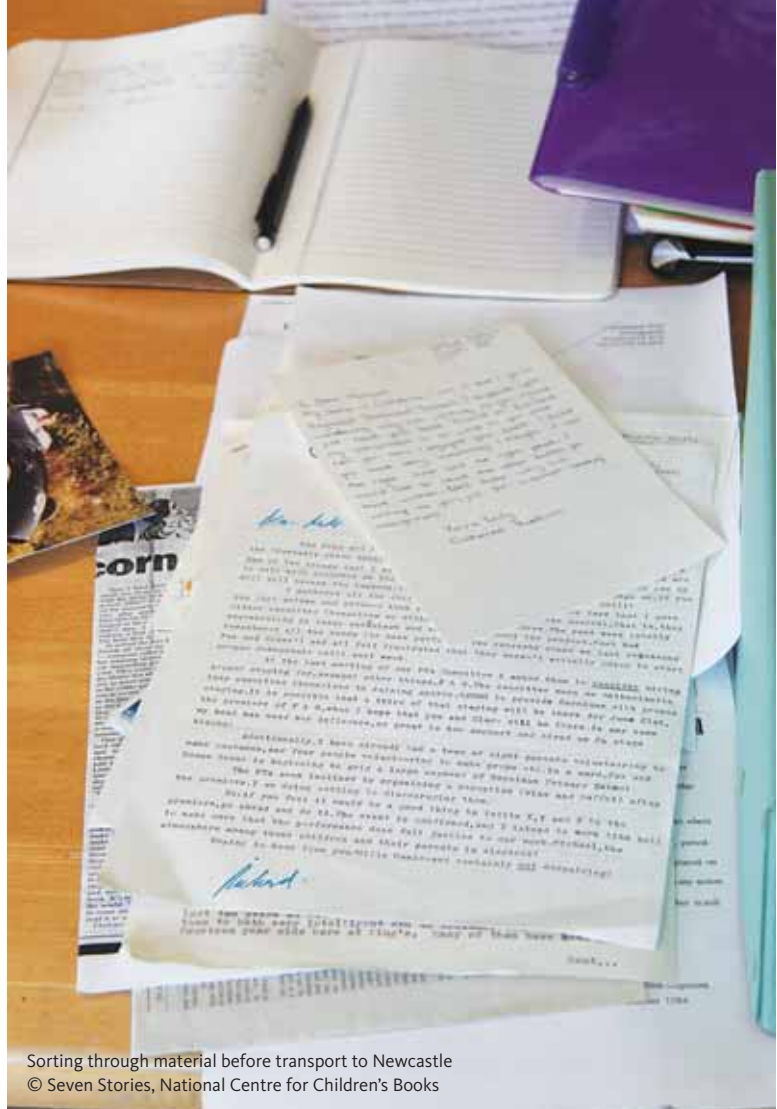
Less than a year later, in March 2015, we were back in Devon, only this time the archive would be returning with us. Over the four days we spent packing and sorting the archive, Michael and his wife, Clare, were

the ideal collection donors, taking time out of their very busy schedule to answer questions and entertain us with stories about their life and work. Soon enough, though, the archive was back in our store and the in-depth investigation could begin.

The long process of exploring, sorting and cataloguing such an intricate and extensive collection began in the summer of 2015. Early discoveries included some surprising early and adapted versions of many of Morpurgo's most popular novels, including *War Horse* (Kaye & Ward, 1982) and *Why the Whales Came* (William Heinemann Ltd., 1985). We were also delighted to discover original typescripts of poems by Ted Hughes, written for an early collaborative publication, *All Around the Year* (John Murray, 1979). Meanwhile, evidence of Michael's working process was beginning to emerge; for example his drafts often highlight the iterative approach he takes to writing.

The opportunities for outreach and engagement on the back of such a significant acquisition are numerous and Seven Stories quickly began to develop a programme of events and engagement activities. The centrepiece of this will be a major exhibition around Michael's work opening at our visitor centre in July 2016 before touring to venues around the country. Seven Stories is implementing an innovative approach in the design of this exhibition, having appointed the first Knowledge Transfer Partnership Research Associate in the field of English Literature. In partnership with Newcastle University, Dr Jessica Sage is working to inform the aims, design and implementation of the exhibition gallery and its attendant resources with a view to expanding adult audiences.

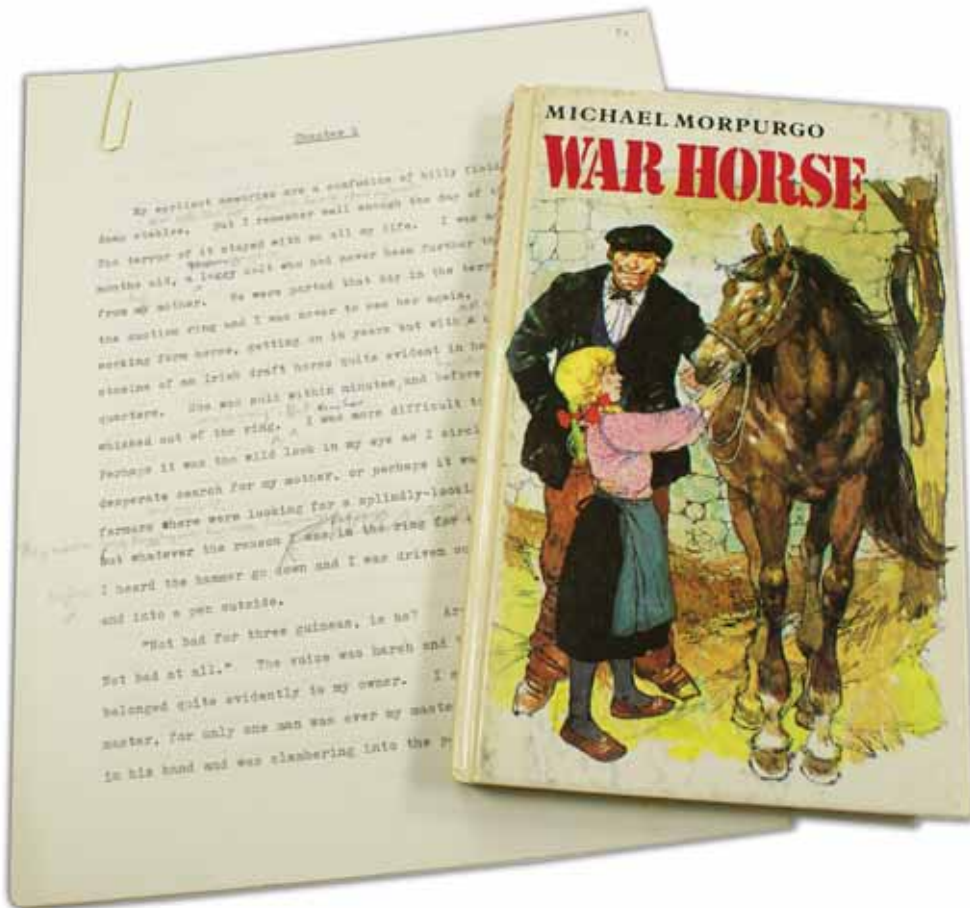
Jessica's research into the Morpurgo archive is focused on examining the manuscripts, artwork and development notes held in the collection which, paired with her expertise in children's literary studies and archival theory and research, will help in situating Morpurgo's work within wider academic and cultural discourses. Seven Stories hopes to use this research to further



Sorting through material before transport to Newcastle
© Seven Stories, National Centre for Children's Books



Michael Morpurgo's office at his Devon home and his many files of manuscripts
© Seven Stories, National Centre for Children's Books



First edition copy of War Horse (Kaye & Ward, 1982) next to the original typescript, photograph © Seven Stories, National Centre for Children's Books, text © Michael Morpurgo



Michael Morpurgo with his notebooks at Seven Stories © Seven Stories, National Centre for Children's Books

“Michael and his wife, Clare, were the ideal collection donors”

develop its adult audiences as well as to fully exploit this unique collection.

Jessica's role as a Knowledge Transfer Partnership Research Associate also extends beyond research to the provision of staff training on and around the Morpurgo collection. As part of the project all Seven Stories staff will have the opportunity to learn about the collection and share that knowledge with our audiences.

The acquisition of the Morpurgo collection and the Knowledge Transfer Partnership project attached to it are both extremely exciting opportunities for Seven Stories. Not only have we acquired a significant collection of papers by one of Britain's best known children's authors but we have the opportunity to trial new ways of exploring and sharing our Collection.

While the acquisition of the Morpurgo papers came in the form of an extremely generous donation, we were able to meet all other

associated costs with our recent Heritage Lottery Fund 'Collecting Cultures' grant. This generous grant was awarded to Seven Stories in November 2014 to fund a project to build and develop our Collection through targeted acquisitions. Our HLF 'Collecting Cultures' project has already funded a range of exciting acquisitions (including the Morpurgo collection) and will continue until 2018.

The Michael Morpurgo exhibition at Seven Stories is scheduled to launch on 1st July 2016.

Kristopher McKie and Jessica Sage

Seven Stories and Newcastle University



International perspectives on literary manuscripts

David C. Sutton recognises activities relating to literary archives from around the world.

This article reviews some of the recent work of two bodies which aim to share information and best practice about literary archives worldwide - the **Section for Archives of Literature and Art** of the International Council on Archives (SLA) and the **Diasporic Literary Archives Network (DLAN)**.

Each of these bodies has compiled reference works, organised meetings and workshops, and fostered international solidarity in work on literary archives.

DLAN workshops

A series of DLAN workshops held through 2012-2014 ranged widely over topics linked to the collection and use of literary manuscripts. The fourth DLAN workshop, held at the National Archives of Trinidad and Tobago in April 2014, featured a celebration of the relaunch of literary collecting at the University of the West Indies (St Augustine), highlighting the physical arrival of the archive of the novelist Monique Roffey and discussion about the origins of her wonderful novel *The White Woman on a Green Bicycle*.

The fifth DLAN workshop, held at Yale University's Beinecke Library in November 2014, covered all aspects of digital literary manuscripts and concluded with some attempts to predict the digital future and to speculate about sharing of literary collections stored in "the cloud".

The most recent DLAN initiative has been a programme of workshops on the collecting of literary manuscripts, held at the National Archives of Namibia in October 2015, and bringing together Namibian archivists, librarians, writers, writers' representatives and government officials. The workshops should lead to a new Collecting Policy for Namibian literary manuscripts; an action plan for the future; a guidance sheet for Namibian authors about keeping their literary papers; and an agreed statement about the collecting roles of the National Library of Namibia and the National Archives of Namibia.

SLA activities

SLA's activities are detailed on the SLA blog, and the range of activities and discussions can be seen from this summary of some recent posts under the heading *International Perspectives*:

Literary Archives in Namibia: a more detailed account of the Namibian workshops and discussions.

Finnish literature in Manchester: a reflection on the wider significance of the Herbert Lomas Archive at the John Rylands University Library of Manchester, which includes correspondence and manuscripts of many of the Finnish writers whose work Lomas translated.

Collecting policies worldwide: video links to discussions at the DLAN workshops in Trinidad.

Authors and their papers: discussion of a guidance sheet for authors considering depositing their papers.

Sifting through Robert Creeley's literary email archives with ePADD: a consideration of new software to process literary emails.

Nick Cave's archive, between fact and fiction: an article about the multiple meanings of "archive" for Nick Cave.

Literary manuscripts in Nigeria: a rather sad review of a country which has a wonderful literary culture but no tradition of collecting literary manuscripts.

Literary manuscripts in South Korea: a much more positive review of the position in South Korea.

Literary manuscripts in Singapore: a brief note pointing to the wider international question of the respective roles of national archives and national libraries.

A new Borges manuscript: a story from the National Library of Argentina, which Borges himself might have written.

Literary manuscripts in Brazil: a survey of the wonderful richness of literary collections in Brazil, with a full listing of the principal collections.

Quebra-cabeça literário: o trabalho de recomposição de uma narrativa de vida presente no Arquivo Osman Lins: more from Brazil, a scholarly article in Portuguese.

Arquivo de José Saramago: an article, also in Portuguese, about the archive of the Nobel Prize winning author José Saramago, now open in Lisbon.

Saramago, Pamuk, Mahfouz and others: Language and location: a reflection on the previous article, on ethical and unethical collecting, and on the fact that institutions in rich countries which collect literary papers from poorer countries do not collect papers in Portuguese, Turkish or Arabic.

Web directories

DLAN has created a Diasporic Collections directory, a first step perhaps towards the creation of an international literary location register. A Worldwide Directory of Repositories holding Literary Archives, researched and compiled over the past four years, and now nearing completion, can be found on the SLA website.

Website links:

The SLA blog:
<http://literaryartisticarchives-ica.org>

ICA sections: <http://www.ica.org/666/ica-professional-sections/ica-professional-sections.html>

DLAN: <http://www.diasporicarchives.com>

David C. Sutton

GLAM Chair

Discovering Dymock

Louise Clough and Lucy Tyler discuss student-archive creative collaboration at the University of Gloucestershire

The August 2013 edition of *ARC* introduced the Dymock Poets Special Collection to readers. Renowned twentieth-century writers Lascelles Abercrombie, Rupert Brooke, John Drinkwater, Robert Frost, Wilfrid Wilson Gibson and Edward Thomas formed a literary commune in the Gloucestershire village of Dymock during the summer of 1914. The Special Collections and Archives at the University of Gloucestershire holds the Dymock Poets Special Collection, housing archival, ephemeral and secondary-source material on the poets and their lives. Deposits of material have been received from a vast array of sources, not least from the extended families of the poets themselves. It has grown not only from a gathering of writers in a particular place at a particular time, but from the preceding century of interest these people created. It remains a growing collection thanks to both the Edward Thomas Fellowship and Friends of the Dymock Poets, and the continued academic and creative interest in the poets themselves.



MA Creative and Critical Writing students with Louise in the Special Collections and Archives, image courtesy of Lucy Tyler

A desire to increase student use of the collection coupled with a conference on the Dymock Poets hosted by the University in June 2015 led to a collaboration between the Special Collections and Archives and the MA programme in Creative and Critical Writing. Students worked to box-list some previously uncatalogued material donated by Myfanwy Thomas, Edward Thomas's daughter, while using the wider collection to write a play about the poets. The play, *Voices from the Forest*, was then premiered during the conference at The Everyman Theatre, Cheltenham, and later toured. It formed an assessed part of the HM7105 module, Creative Commissions and Proposals.

The first phase of the project commenced in the autumn semester of 2014. Students took their first steps into the archives, not knowing what they would encounter. They were shown the collection and taken through the box-listing process that would be their focus for the first two months. At first, the students were overwhelmed by the sheer volume of information to be worked through. They reflected on this process in journals that tracked their progress and helped them to think forward, toward the writing of the play. One student remarked:

"Archives, by the definition of preserving works, are involved in a conversation on the legacy and mortality of various writers... while searching through the letters and research papers, we were eagerly hoping for new information or something previously uncovered. A collection with an established readership, like the Dymock Poets, has the challenge to find something that wouldn't be old news."

By November, the students started to think about how they might write a play about the poets, informed by their box-listing experience. A methodology was reached where students would take one poet each and focus on their lives, works and legacy in the writing of a short piece. These pieces would be then 'knitted' together and form a play. In order to avoid copyright issues, the students decided

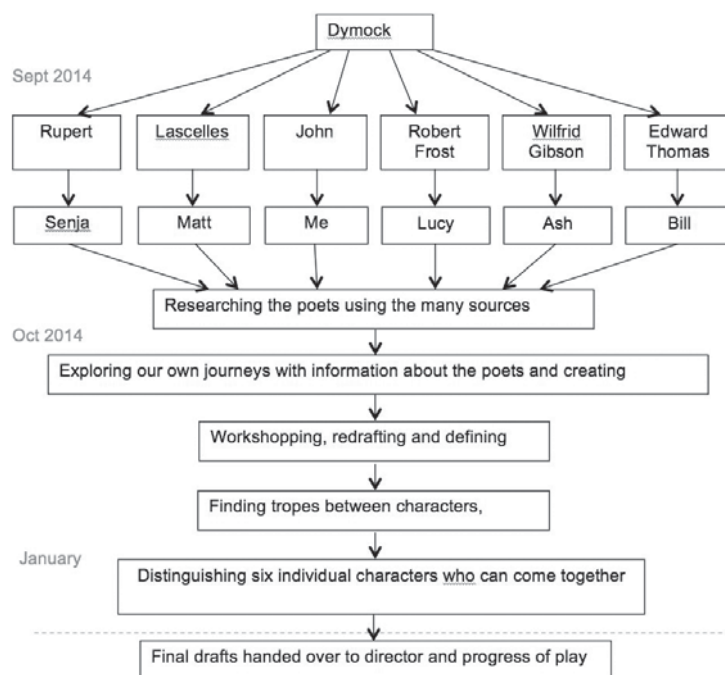
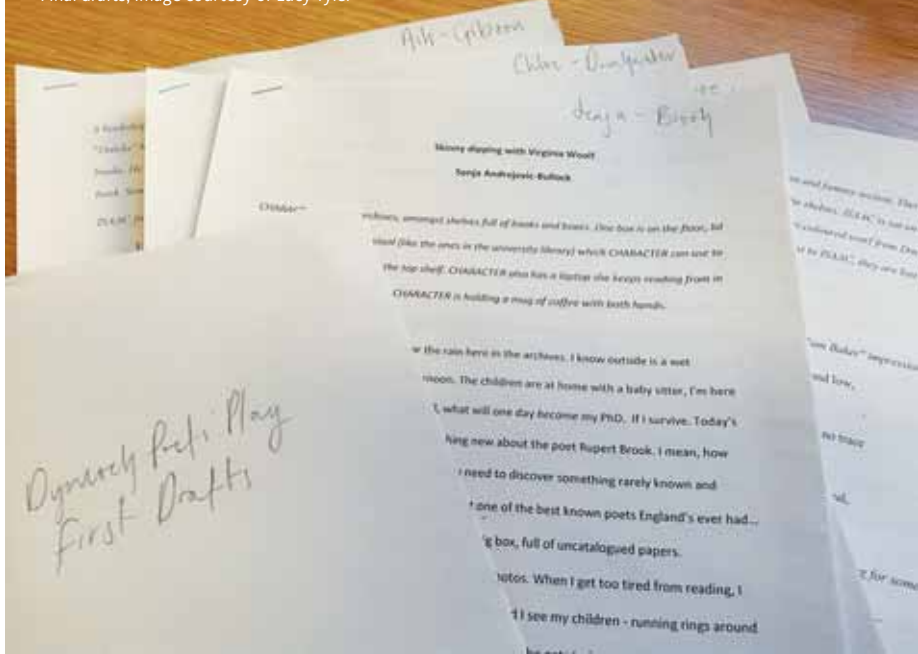


Diagram showing the progress of the writing process, image courtesy of Chloe Biggs



Students starting the box-listing process, image courtesy of Louise Clough

Final drafts, image courtesy of Lucy Tyler



not to represent the poets themselves in the play and instead focus on their legacy. The aim of this approach was to create a play which focused on the thriving future of the poets in contemporary culture and to introduce the poets to a new readership and audience.

The real writing began when each student found a spark which ignited their creative thinking. One student discovered an anecdote of Brooke skinny-dipping with Virginia Woolf as children that captured her imagination. Another became fascinated with Drinkwater and his decision to move from Essex in order to write, just as she had done. By January, the students had an initial draft - a series of monologues woven together into one narrative, a journey into the Dymock Poets and their legacy. The writing was then honed and edited and a final version of the script premiered during the conference.

The project marked a significant milestone in the utilising of the special collection by students at the University. It also signifies, more broadly, the importance of archives to the construction of new creative works. As one student said:

"The process of writing from archived material should be encouraged in this modern era. Having the ability to return to paper clippings, to touch and experience 'slices' of history, creates an opportunity... It should be known to aspiring writers that archives are not just great for finding facts but are also these fantastic hives of inspiration that can only prove to further the mode of writing."

We very much hope to continue our collaboration in future years and increase student access (both undergraduate and postgraduate) to this collection and others as valuable creative resources. The box-listing exercise will contribute towards plans to catalogue the collection onto our new AtOM software over the next six months.

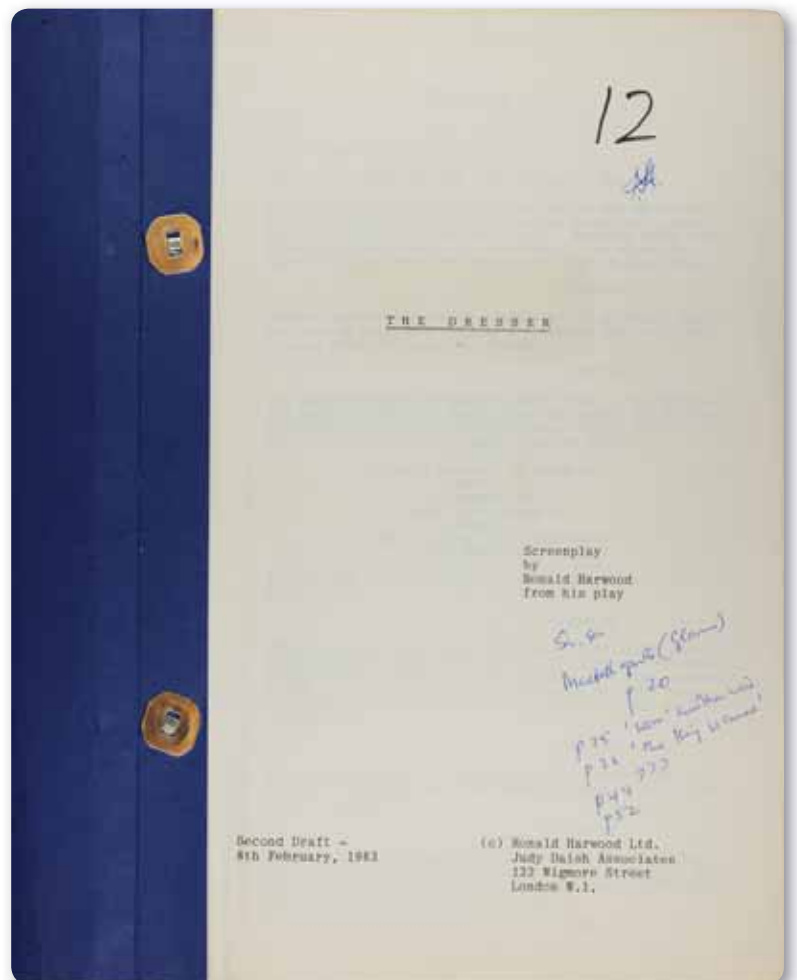
Louise Clough and Lucy Tyler

University of Gloucestershire

Invisible texts

Joanna Norledge discusses screenwriting in the British Library archives and manuscripts collections.

The British Library hosted an event, featuring Oscar-winning screenwriter Sir Ronald Harwood, who has written screenplays including *The Dresser* (1983), *The Pianist* (2003), directed by Roman Polanski, and *The Diving Bell and the Butterfly* (2007). The evening was part of the eighth International Screenwriting Research Network Conference in September. The first full academic conference dedicated to screenwriting in the UK, it marks a real shift in prominence in this area of study. The study of screenwriting has important things to tell us: about how writing for the screen



The Dresser typescript from the Ronald Harwood Archive; produced with permission from Sir Ronald Harwood, image rights @ British Library Board

“*More writers than you might imagine turned their hand to writing screenplays for television or cinema*”

changed a writer's style, and indeed the practice of writing in the 20th century. As writing is transformed again by online media, studying screenplays can help us understand more about producing a text in one medium for consumption in another, and how a verbal medium suggests the visual.

The event included introductions to the British Library collections by Luke McKernan (Lead Curator, News and Moving Image) and Joanna Norledge (Curator of Contemporary Performance and Creative Archives). We were able to investigate and promote the wealth of pertinent material we hold in our archives and manuscripts collections relating to the screenwriting community. The British Library's contemporary literary and theatrical archives and manuscripts contain a wealth of research material relating to screenwriting. Material includes, but is not limited to, original drafts, annotated screenplays, synopses, shooting scripts, correspondence between actors, directors, agents, writers and others involved in the collaborative work undertaken to bring script to screen.

Some writers are well known for their work in screenwriting and their original papers document this, such as Terence Rattigan, Ronald Harwood, Ruth Praver Jhabvala and Julian Mitchell. More writers than you might imagine turned their hand to writing screenplays for television or cinema; examples in the Library's collections include Harold Pinter, B.S. Johnson, J.G. Ballard, John Berger, Ted Hughes, Graham Swift, Angela Carter, Eva Figs, Keith Waterhouse and many more. The styles and approaches that writers bring to screenwriting can differ drastically. Ronald Harwood views his screenplays as a blueprint to the film. In contrast Harold Pinter passionately defended the integrity of his screenplays and had his name taken off films that diverged drastically from his script. The archives of actors such as Laurence Olivier, John Gielgud and Alec Guinness contain screenplays and correspondence relating to the actor's experience of bringing these written texts to life. We are continuing to document the history of screenwriting by acquiring new relevant and important collections every year.

Joanna Norledge

British Library

Some challenges and opportunities in the acquisition of literary archives

Jacky Hodgson provides a case study from the University of Sheffield Library.

The archive to be considered is that of the author and screenwriter Barry Hines. It includes television, film and play scripts, programmes, reviews and cuttings, photographs, posters, drafts and proofs, as well as a collection of published books, both Hines's own works and material collected by him for research purposes. Barry Hines is probably best known for his novel *A Kestrel for a Knave*, which he adapted as the screenplay for the film *Kes*, directed by Ken Loach and released in 1969. Other notable works include the film *Looks and Smiles*, also directed by Ken Loach, which won the Best Contemporary Screenplay Award at the Cannes Film Festival in 1981, and the television drama *Threads*, about Sheffield during and after a nuclear war, which won a special award at the Monte Carlo Television Festival in 1985.

It is quite well known that Barry Hines was diagnosed with Alzheimer's disease in 2007, and is now very unwell. The archive was donated to the University of Sheffield Library in November 2008, when he was still well enough to make that decision and to enjoy the fact that his legacy would be kept safe and accessible for the future. Inevitably, much of the work of sorting and packing has fallen on Barry's wife Eleanor, who has also made a terrific effort to recall the circumstances surrounding each of Barry's works and to provide notes on context and background, thus considerably mitigating the inability of Barry himself to access and express his memories. This has been a great help in reducing the difficulties that members of the Special Collections Team would have had in contextualising the documents, and the main challenge for the Team has therefore been to make sure that we



Looks and Smiles: part of the Barry Hines Archive, copyright: University of Sheffield

“*The School of English runs an undergraduate module *Imagining the North* which relies heavily on the Hines archive*”

are dealing as sensitively as possible with these difficult circumstances.

The acquisition of this archive has also brought with it many opportunities. The fact that Barry Hines is a South Yorkshireman has enabled us to work with Hoyland Library, Barnsley Museum and the Site Gallery in Sheffield to display parts of the archive, while academic colleagues have brought local school students into the Special Collections Department to use some of the material. Also, the School of English runs an undergraduate module *Imagining the North* which relies heavily on the Hines archive for both teaching and individual research, and in 2015 a new PhD studentship was offered to research ‘The Lost Works of Barry Hines’. Finally, another opportunity created by the acquisition of the Hines archive has been the chance to acquire further collections of a similar nature, including the archives of other writers for stage and screen such as Keith Dewhurst and Jack Ronder.

In this case, the challenges of acquiring the Barry Hines archive have been far outweighed by the many opportunities it brings, and by the hope that having the collection made permanently safe and accessible is some consolation in very sad circumstances.

Jacky Hodgson

University of Sheffield Library

Putting skills first

Peter Monteith explains how an exciting online resource was developed for A-Level and GCSE students.

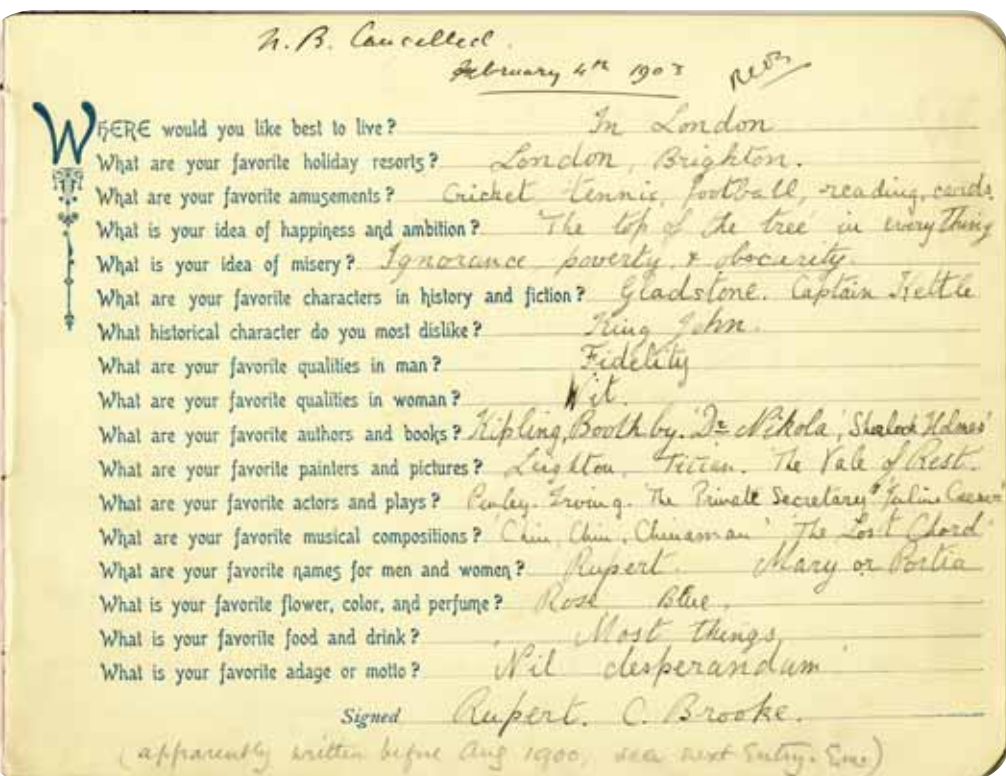
‘Introduction to Archives: Rupert Brooke’ was an ambitious project by the archivists at King’s College, Cambridge, which sought to give A-level students, as well as bright and motivated GCSE students, the necessary skills to visit a reading room and conduct independent research on a topic of their own choice. Our primary goal was to deliver an online resource which placed the emphasis on skills, with a case study based on Rupert Brooke to illustrate and consolidate what its users had learned.

Introducing young students to archives is becoming increasingly common and undergraduates are often taught research skills, whether through visits or online tutorials. We targeted even younger students, and a more comprehensive set of skills such as using catalogues, thinking about the key principles of research and archives and analysing sources in context.

We created a flexible resource which was sustainable, reached a wider audience than face-to-face visits and could be used at home or in the classroom. By focussing on the key skills and principles underpinning archival research, we ensured that the resource would



‘Introduction to Archives: Rupert Brooke’ homepage



Questionnaire by Rupert Brooke, taken from a book of questionnaires given by his Aunt Fanny and completed by his family and friends (Archive Centre, King's College, Cambridge. RCB/M/2)



Rupert Brooke in uniform, at Blandford, Dorset. 1914. Print by W. Hazel of Bournemouth, taken from a photograph by W Denis Browne (Archive Centre, King's College, Cambridge. RCB/Ph/262)

benefit all potential readers, not just those intending to use our archives. By appealing to English students we demonstrated that archives aren't just for historians.

There were a number of benefits to choosing Rupert Brooke as the subject of the case study, not least that his association with war poetry enabled curriculum links and meant his name was widely known. Brooke was multi-faceted, so his papers opened the case study to various topics. His papers have an interesting administrative history and several repositories hold relevant papers, allowing us to show the importance of context and looking beyond our repository's walls. Key to the study of context was the 'myth' and subsequent anti-myth surrounding Rupert Brooke. He made concrete the principles we were teaching, especially provenance and reliability.

We started by test-driving a draft of the website during school visits offered by the Schools Liaison Officers (SLOs) to see what was successful and what needed to be improved prior to launching the site. Feedback from

these visits highlighted the importance of brevity, and the need for activities and transcriptions (subsequently produced by teenaged volunteers). Though these students weren't necessarily representative of our wider audience, they did show the resource's potential and the level of discussion it could inspire. The individual teenage volunteers also selected items for online exhibitions on Brooke's family and his interest in drama. The written results of the activities, by participants in our events and also by volunteers, were added to the teachers' notes section of our website in order to show what can be expected using the resource.

The first part of the website, 'Introduction to Archives', is delivered in six sections, entitled 'What are archives?'; 'Key principles' (authenticity, reliability, provenance etc.); 'Where are the records?' (online hubs etc.); 'Archival catalogues' (hierarchical description etc.); 'Using the Reading Room' and 'Restrictions' (Data Protection, copyright etc.).

The second part of the website applies the ideas taught in part one. The Rupert



A-level students viewing an exhibition of Rupert Brooke's papers at King's College Archive Centre



A-level students using facsimiles as part of the case study, sharing their interpretation with Dr Alisa Miller, a guest speaker at the event

(5)
The Soldier

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A palace in the eternal mind, no less
Gives somewhere back the thoughts by England
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

Manuscript of 'The Soldier' by Rupert Brooke (Archive Centre, King's College, Cambridge. RCB/V/1 f.17)

Brooke case study looks beyond the popular image of him as a handsome patriotic war poet, and asks the users to form their own opinions. This demonstrates the subjectivity of research and the importance of primary sources. The sections in the case study cover administrative history ('A problematic collection'); local history ('Grantchester'); military history ('The Soldier') and biography ('The Myth'). Where the first part included activities, the case study offers documents alongside open questions designed to allow different perspectives, which did in fact stimulate interesting debate.

As well as working with our SLOs, I worked closely with our Webmaster, who provided a useful outsider perspective and a keener aesthetic interest in the resource, ensuring the resource was user-friendly.

The largest challenge was clearing copyright and other permissions, as we made a conscious decision to include documents from various archives and by various authors. We correctly anticipated the significant

amount of time necessary for this, including orphan works licences in some cases.

The resource was launched at the end of April 2015, to coincide with the centenary of Rupert Brooke's death. The initial response from those working in archives and related professions has been very positive. Looking forwards, we are planning further skills-based events with other institutions.

We are still keen to increase the awareness of the website among its target audience, students and teachers. If you know anyone who might benefit from using the site, please recommend it. Perhaps it could even be used to complement a visit to your archive, as the tutorial and the case study are quite discrete.

The resource can be found at <http://www.kings.cam.ac.uk/archive-centre/introduction-archives>.

Peter Monteith

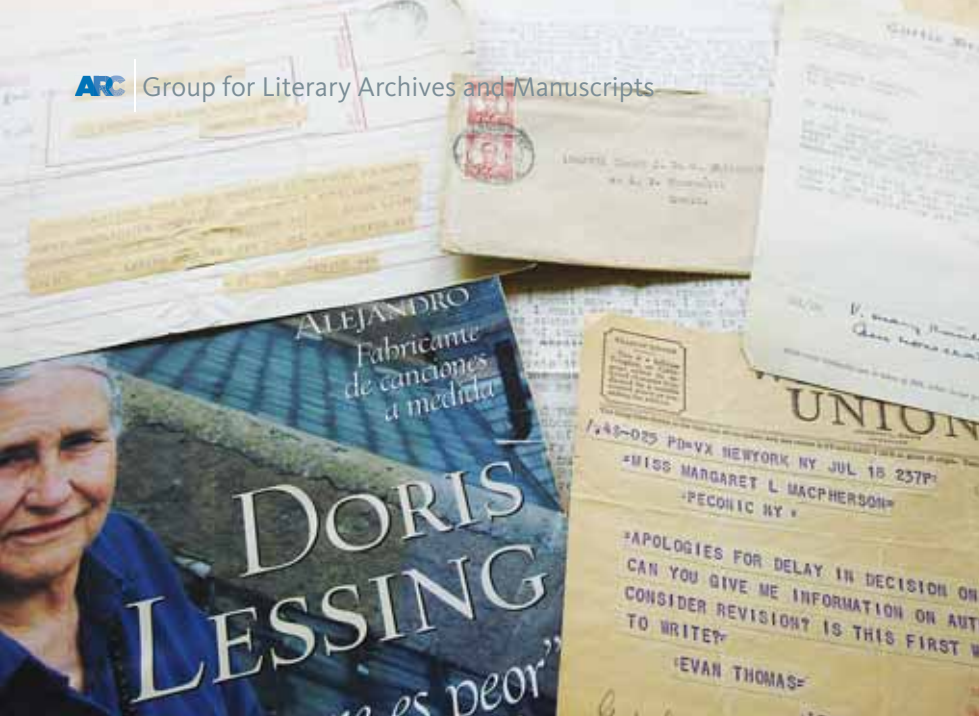
Kings College, Cambridge

The British Archive for Contemporary Writing established at the University of East Anglia

Justine Mann reports on a new approach to collecting literary archives.

In August 2015, the University of East Anglia (UEA) launched the British Archive of Contemporary Writing, one more piece in the literary mosaic that is UEA and Norwich (the country's first UNESCO City of Literature). Already home to the UK's longest-running Masters programme in creative writing, which over its forty years has produced a string of prize-winning authors, to the British Centre for Literary Translation (founded by W.B. Sebald), and to a year-round literary festival, which has been running for almost twenty five years, UEA is now building an archive of writers' working papers and correspondence.

When Nobel laureate, Doris Lessing (a Distinguished Fellow of Literature of the University) died, she bequeathed her papers to UEA, including forty years of hand-written diaries. A one-time lover, at her request, donated a series of remarkable letters, which she wrote to him from Rhodesia in the 1940s, while Margaret Drabble gave us her correspondence with Lessing. At the same time we acquired the archive of the AP Watt literary agency, which includes the correspondence of another Nobel Prize



Papers relating to Doris Lessing, © University of East Anglia



The novelist, Tash Aw, from the Tash Aw Archive, © University of East Anglia

winner, Nadine Gordimer. Add this to existing holdings, which include letters from J.D. Salinger along with a wide range of other literary material including publisher archives and nature writing, and it seemed the right moment to commit ourselves to something bolder and more strategic.

The archive is dedicated to building a truly contemporary British collection focusing on practising writers. Unlike the major American archives and some UK national archives and Higher Education

Institutions, UEA has no funds to acquire material. We are dependent on gifts and bequests. However, given our role in developing the careers of authors, we are uniquely placed to create a new kind of archive alongside the more conventional one. Therefore, UEA is also establishing *The Storehouse*, an innovative approach which will enable writers early in their careers to lodge their papers with us, long before they would normally have become available. Eventually, these writers may choose to gift those papers to UEA or seek to sell them elsewhere

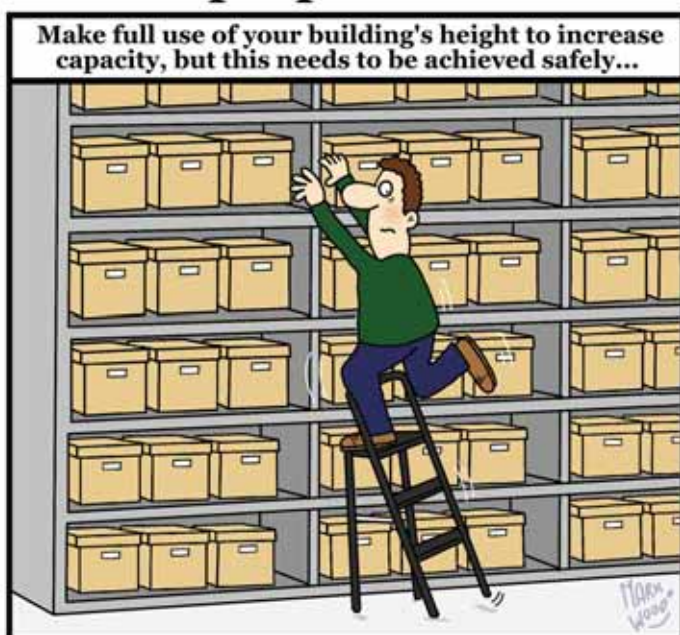
but meanwhile we will be building a collection offering unique insights into the writing and publishing process. We have begun with our own distinguished alumni: Tash Aw, Amit Chaudhuri and Naomi Alderman. Conversations with others are underway.

For further information visit:
www.uea.ac.uk/bacw or email the Project Archivist at justine.mann@uea.ac.uk

Justine Mann

University of East Anglia

Rob's Top Tips



by Rob Dakin of Link 51

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