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The Noël Coward collection,
University of Birmingham



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Poetic places:
putting literature
in its place



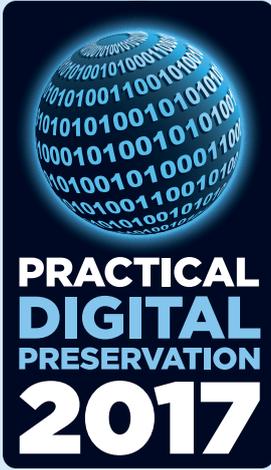
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Jeff Nuttall and
the International
Underground



Group for Literary Archives and Manuscripts

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“This programme is key to supporting our members’ efforts to raise awareness of the need to properly govern long-term and permanent digital information with their senior management and IT teams.”

John Chambers,
ARA CEO

“As more of what we all do becomes digital, it is vital for key decision makers within the organisation to understand the risks to long-term digital records.”

Scott Sammons,
IRMS Chair

Welcome to ARC Magazine March 2017

A couple of weeks ago, my Mum sent a letter to my 7 year old son. He was thrilled to get it, but when I suggested that he write a letter back to her, he was utterly confused. It took me a while to explain the concept of penpals, and the idea that this was how people used to communicate not so long ago. Growing up in the world of instant messaging and video calls, I guess letters seem a little redundant.

But one thing that struck me when reading this month's articles was how much of these GLAM collections is made up of correspondence, and what a rich resource this material can be. Agatha Christie, Juliette Drouet, Jeff Nuttall, Noël Coward, David Lodge; their letters providing researchers with a wealth of material and a fascinating insight into their lives, both business and social.

So, if we aren't writing letters anymore, will any of our correspondence survive to provide such an insight for future generations? Just how much will we be able to glean from emails or social media threads? There is a lot of focus within archives on digital preservation for business, but what about our personal records? What are we doing as individuals to preserve our own memories? Which all ties in nicely with the feature article we have this month from Sheffield University on 'Memories in the Digital Age', a project which aimed to "start considering some of the effects of digitally generated information on the future of our cultural heritage."



I hope you enjoy the issue.

Ceri Forster
ARC Editor

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Front cover: From Archive to the Arts -
Storyweaving with Michael Morpurgo's
Archive at Seven Stories

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opening lines

Lorraine Bourke of PRONI



As an archival institution, the Public Record Office of Northern Ireland (PRONI) has a broad remit and, in the context of these islands, a unique holding of both official and private records. We do not have the budget or the focus of those institutions and libraries where the acquisition of manuscripts is a central concern or, indeed, their *raison d'être*. Nevertheless there is much of a literary nature within our holdings that attracts researchers, writers, documentary makers and others. The challenge for us is to tease out those literary papers in our collections and to highlight the literary potential of what, on the surface, appear to be non-literary collections.

A dramatic large-scale reproduction of John Hewitt's poem *Ulster Names* is permanently displayed in PRONI's atrium. Visitors crane their necks to read the poem which begins "I take my stand by the Ulster Names, / each hard name like a weathered stone". The papers of this influential poet, curator, lecturer, and political writer are among the most important of PRONI's holdings of literary figures of local significance.

Hewitt bequeathed his archive to PRONI but the papers of many other literary figures are enmeshed within larger

collections. The papers of the dramatist Tyrone Guthrie, for example, sit within the larger family and estate papers of the Moorehead and Power families of Annaghmakerrig, Co. Monaghan. Papers of Eva Gore-Booth, feminist, suffragette, labour activist and poet, feature within the Lissadell collection.

Cataloguing and highlighting literary papers that form a component part of much larger collections is challenging. The ability to situate an author's work within a wider context, however, can at times be surprisingly rewarding. It would be impossible to understand Eva Gore-Booth's life and work without referring to her close relationship with her sister, Constance, better known to history as Countess Markievicz. Some of Constance's own personal papers along with a large amount of associated correspondence are also contained within the sprawling Lissadell collection. A scrapbook kept by Constance's stepson, Staskow, provides a fascinating insight into his father's moderately successful career as a playwright. Photographs of Constance cast in Casimir's plays feature within the scrapbook and serve to remind us that literary connections can turn up in the most incongruous of contexts.

The correspondence of key literary figures feature within a number of collections within PRONI. The charismatic wife of the 7th Marquess of Londonderry, Lady Edith, had a wide circle of friends including a truly eclectic mix drawn from the literary world. Letters from W.B. Yeats, Sean O'Casey, George Russell (AE), George Bernard Shaw, J. M. Barrie and Sir Edmund Gosse feature among her extensive correspondence. Alongside papers reflecting the diplomatic concerns of Frederick, 1st Marquess of Dufferin, is correspondence with literary figures including Henry Longfellow, Rudyard Kipling and Charles Dickens.

Finally, it is important to look beyond the narrow parameters of what is often meant by 'literary archives'. In this wider context, there is a wealth of papers within PRONI's holdings that are of potential research interest and importance. For example, some of those letters and diaries written by men and women serving in, or affected by, the First World War contain the most evocative and literate descriptions of anything within our holdings. Thinking about 'literary' in its broadest sense is surely the way forward.

Lorraine Bourke
PRONI

Collecting Matters

The two-day GLAM Symposium on Interpretation and Engagement - which is the inspiration of much of the current issue - was focussed on what you do with collections once you have them, rather than the business of getting them in; but there was nonetheless much to reflect on from a collecting point of view.

Mostly strikingly, there were the ways in which demonstrating engagement with audiences and showcasing the value of collections can strengthen relationships with depositors and encourage further deposit. This was demonstrated by Mike Page with the R C Sherriff papers at Surrey History Centre and their connections with Kingston Grammar School.

Kevin Bolton's valedictory address on the success of Archives+ in integrating and sustaining cultural services in Manchester, and extending the use of archives through libraries, made a strong point about the need to be careful about collecting, and assessing the resource implications of taking in new material from familiar sources. Only time will tell what the effect, if any, of this approach might be on the ability of future generations to write the history of the city.

Tying in with Cathy Williams's session on the nationally distributed collection and collecting practice across the sector, The National Archives itself is looking more carefully at the information we take in through our annual survey of Accessions to Repositories. Historically we have edited and made the returns available through Discovery and published digests by subject, including the literary history digest sent annually to GLAM:

www.nationalarchives.gov.uk/accessions/2015/15digests/lit.htm

The 2016 survey began in December and this year we plan to do much more analysis of the data to identify trends and gaps in the national collection; and to explore the most effective ways of re-using and making the data available to academic researchers, the public, and the wider archives sector.

James Travers

The National Archives (UK)

ARA app – a new addition to the family

As many members will know, ARA has launched an app for members. The app can be downloaded easily and works on Android and Apple devices as well as on Kindle Fire tablets.

We envisage that the app will soon become your main gateway to everything on the ARA website, giving you greater flexibility of access, so that you are not tied to a desktop or laptop. Initially, it will just contain major communications. Over time, more content will be added. Eventually, the app will develop into a mobile hub for members to access information and, hopefully, audio/video content and webinars. Our goal is to improve member experiences and deliver added value, including in terms of the immediacy and flexibility with which members can receive and share information.

What's on the app right now?

- ARC Magazine
- ARC Recruitment
- ARA Today
- News from the website
- Conference details and handbook.

Why do we need an app?

There are a few good reasons why we need the app.

Firstly, like any membership organisation and professional body, we need to keep abreast of technology and enhance our offering to members. Mobile apps

are also now commonplace, with many people now using them on their smart phones; so having an app is just part of the 'new-normal'. So we decided to do that alongside developing the app, which will bring resources like ARC Magazine, section news and other items to your smartphone and (thereby) closer to your fingertips, as well as helping you share more information, more quickly, with each other.

Secondly, the app means better value for money. Putting more information into digital and reducing our print costs enables us to redirect resources to front-line priorities and keep your membership subscriptions as low as possible.

Additional benefits

The launch app is just the first step. Once we've got the basics right, the technology will allow incremental developments and benefits.

What's being considered for future development?

- An easy-to-use facility to renew your membership and update your contact details. This is due in 2017.
- A simple link to finding and booking training, and development opportunities – via the website.
- Recruitment opportunities – through job adverts and early notification for some interesting vacancies.
- Webinars and more audio/video content going forward.

We know that many members will choose not to use the app. That's fine: you'll still be able to access ARA publications and services as you do now.

Operating systems

The ARA app is available for three types of devices:

1. iOS – that's Apple devices, such as the iPhone and iPad. [Must be version iOS version 7 or above.]

2. Android – the Google operating system that runs just about every other smart phone and tablet. [Android software needs to be version 4.0.3 or above.] There's a huge range of Android-compatible products available, with phones and tablets starting from less than £50.
3. Kindle Fire – uses a custom version of the Android system.

How to download

If you are familiar with downloading apps, then the ARA app will be easy to find and install – go to the Google Play Store, Apple App Store or Amazon (for Kindle Fire) and search for "Archives and Records". A more detailed, step-by-step guide for the relatively (or totally) uninitiated is available via the Publications page on the ARA website.

You'll need your existing ARA website user name and password to log in to the app. If you have forgotten one or both, or have never had a user name and password, you'll need to reset/apply via the ARA website.

We will also ask members to revalidate their app details every three months – as a basic security precaution.

The benefits

Members that download the app will benefit from (or contribute to) greater:

- Efficiency – faster communication; you'll get (and be able to share) information more quickly.
- Mobility – information – eg, on job opportunities - will reach your device wherever it is (and you are).
- Convenience – you can keep in touch wherever and whenever it suits you, i.e. wherever there's a mobile connection.
- Web-enabled access – when we publish new documents and information with the app, it can be web enabled, with links taking you straight to the website or hyperlink connection being referenced.



- Engagement - the app enables ARA to better engage with members, and enables members to better engage with each other.
- Value for money – the app helps us reduce publication printing costs and offers another platform for possible advertisers: all this helps us redirect resources to front-line priorities and keep ARA membership subscriptions as low as possible.
- A better environment - by reducing the amount we print, we use less paper and materials associated with packaging and distribution, and emit fewer greenhouse gases.
- Professional development - we hope that the app will open up new opportunities to hold webinars and other video/audio content.
- Things we haven't thought of yet! - we'll welcome members' ideas on how the app can grow and develop in the coming years.

We need your feedback

We'd love to hear what you think, so please send us through your ideas on how we can improve the app, make it more user-friendly or develop new services. We might not be able to do everything at once, but we'll want to do as much as we can as often as we can. Please send your feedback to app@archives.org.uk

John Chambers
CEO, ARA

Continuing Professional Development (CPD) News

(Incorporating Registration News)

We march on towards the brave new world of CPD. You will be pleased to know that the Board (at its most recent meeting on 25 January) approved the principle of recruiting a programme manager to lead the implementation and management of CPD once it is launched in August at the ARA conference in Manchester.

The next stage are to work up detailed financing proposals for the Board on 13 March; a job description for the role; and recruitment. Work is well under way on that, along with refining and updating the draft guidance notes and other key information and processes. Among other things, these will set out more clearly what's in CPD for you personally and professionally, and how the new system will work in practice.

Many thanks, as always, for the tireless work of the CPD Steering Group and Pilot Group on all these aspects. Please contact cpd@archives.org.uk for any queries about the new CPD programme.

Candidates on the existing Registration scheme will be aware that there are now two more opportunities to submit portfolios for assessment. The deadline for submissions for the next round of assessments is 1 April (with the final assessment round deadline being 1 October).

If you intend to submit by 1 April, and with only a month to go, now is the time to think about the portfolio checklist and the submission process. Information for candidates can be found on the ARA website at www.archives.org.uk/training/registration-scheme/guidance-for-candidates.html. On these pages you will find guidance regarding the naming conventions required for the various PDFs that will form your portfolio. There is also a check list of all of the documentation that must be included. Learning Outcome Forms need to be there, amounting to twelve credits, along with evidence to support what you have written. Also necessary are:

- a completed application form, signed by both the candidate and their employer;
- information about a candidate's employment history, a CV and/or job descriptions;
- a reference from the candidate's mentor.

An assessment fee of £50 is payable when you submit your portfolio. As indicated in the guidance document on the website, the fee can be paid by cheque, an invoice can be provided, or payment can be taken over the telephone by calling the ARA office.

Finally, the final few weeks before submission should be used for some careful proofreading. The assessors will not look kindly on a portfolio which is full of mistakes, particularly when we work in a profession which requires attention to detail. Allow time to put the portfolio to one side before looking at it again with a fresh pair of eyes. Candidates might also ask a friend or colleague to read through everything.

By ensuring that a complete and carefully written portfolio is submitted, candidates can avoid a needless resubmission.

Contacts:

General enquiries for the new Continuing Professional Development (CPD) programme to:
cpd@archives.org.uk

For candidates on the Registration scheme (now closed to new entrants)

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

Jon Elliott

Head of Public Affairs, ARA

Richard Wragg

Communications Officer, Registration Scheme

“ Don't forget: Existing candidates have 7 months to submit their portfolio under the existing Registration Scheme. ”

Memories in the digital age: project, protect and preserve

The University of Sheffield library is always looking for opportunities to expand awareness and inspirational use of its collections. The library has also recently embarked on a forward looking programme of digital preservation and is keen to find innovative ways of promoting its work and advocating for the vital importance of getting actively involved in digital preservation, both as individuals and as a society.

The library has taken a leading role within its institution to preserve its digital patrimony, by creating new digital management and preservation roles amongst its staff, and implementing cutting edge systems, policies and procedures for managing this type of content now and in the future.

The Festival of the Mind 2016 event organised by the University of Sheffield aimed to deliver projects consisting of collaborations between university expertise and external creative and cultural talent in the City of Sheffield. This provided an excellent opportunity for the University of Sheffield's National Fairground and Circus Archive (NFCA) and Special Collections team to develop a project entitled 'Memories in the Digital Age'.

Together with our creative partner, Paul Carruthers, a well-established Sheffield artist, we created a tryptic film, which featured under-explored images and difficult



University staff setting up the exhibition. University of Sheffield

to access film footage from the university collections, merged with thought-provoking concepts and ideas around the generation, use and preservation of digital data. This was accompanied by displays concerning changes in technology and tied up with the theme of 'Makers', which related to wider cultural and economic regeneration projects in the city, through the display of the work of local early film pioneers in an exhibition open to the public from 17-25 September 2016.

'Memories in the Digital Age' reflected on the creative process, the development of media from early to contemporary formats and the way new technology is changing how we communicate with each other and create information. Through this installation we hoped to open up a debate with the wider community on the preservation of digital information and its hidden risks.

The viewer was encouraged to think of the challenges of preserving personal and collective cultural memories, the fragility of digital records, technological obsolescence and their personal legacy to future generations. Ultimately, the aim of the project was to start considering some of the effects of digitally generated information on the future of our cultural heritage.

'Memories in the Digital Age' allowed our Special Collections and the NFCA teams to explore their



Image taken from film. University of Sheffield



Lion tamer image in the digital age. University of Sheffield

“Ultimately, the aim of the project was to start considering some of the effects of digitally generated information on the future of our cultural heritage.”



Display showing media through time. University of Sheffield

collections in an innovative way and better understand the potential of working with creative and external partners.

The project was a great success in a number of areas, no less because it was showcased in the Millennium Gallery, a flagship cultural venue in the heart of the city, which allowed us to tap into new audiences and attract wider community engagement. It was also shown as part of ‘Futurcade’, a concept joining different projects dealing with the anticipated future technological landscape, which attracted over 13,000 visitors. Additionally, we were able to deal with difficult to understand issues in a very accessible manner and created widespread interest, engagement, and follow up relationships, with visitors signing up to mailing lists and visiting the archives after the event. It was an excellent opportunity for Special Collections and the NFCA to experiment using collections outside the usual archival parameters and conventional partnerships and for staff to acquire new skills and expertise in the creation and editing of film. Together we were able to use traditional heritage collections to highlight and deliver in an imaginative and engaging way an important message relating to the modern challenges of digital preservation within the heritage sector and broader society.

A summary of the project and a clip from film created by it can be found on the library’s website:
www.sheffield.ac.uk/library/special/fotm2016

Laura Peurt

University of Sheffield



Exhibition showing tryptic film. University of Sheffield

Documenting the undocumented: international engagement, archives and preserving the refugee experience (Part Two)

The first part of this article appeared in the previous (February) edition of ARC

We established the purpose of the Working Group (WG) as being to serve as a focal point for members of the International Association for the Study of Forced Migration (IASFM) interested and/or working within the field of forced migration. Based upon our experiences with the Refugee Council Archive, we recognised that there is a need to work on how knowledge in the field of forced migration is created/ produced and maintained. With this in mind, the WG began to focus on bringing together researchers, academics, librarians, archivists, activists, and advocates who are either interested in the history of forced migration and related fields, or are interested in the care and preservation of the archival and library collections that help to preserve the often hidden voices of the migration journey. With a focus on networking on the history of forced migration, it was agreed by the WG members that we will also address the growing critique of the divide between experts and forced migrants themselves. Our WG would like to take steps to ensure that the documentation of testimonies associated with the migration journey is actively preserved.

Once the WG was founded, we worked quickly to establish an initial website and to circulate a call for WG members and a call for papers for the IASFM 2016 biennial conference held in Poznan, Poland between 12-15 July 2016. The theme of the conference was *Rethinking Forced Migration and Displacement: Theory, Policy, and Praxis*. Feedback was positive and reassuring, with high expressions of interest from archivists, academics and researchers from across the global south and global north. We submitted a rich panel to the conference, entitled *Documentation, Preservation and Researching the History of Forced Migration and Refugee History: Ethical and methodological developments*. Our panel reflected the international flavour of both our WG and the nature of the migrant and refugee experience. The papers of the panel included:

The 'self', ethics & 'voice' in migration research: a reflective critique of 'insider' ethnography. Amadu Wurie Khan of the International Commission on Survivor Centered Disaster Recovery.

Ethical issues in collecting oral histories of the 1947 partition. Shailja Sharma from DePaul University at Chicago.

Historical Components of Archival Ethics and Methodologies. Brittany Lauren Wheeler from Emerging Scholars and Practitioners on Migration Issues.

In addition, I presented a paper on *Refugee voices and living narratives: Reflections, challenges and Opportunities for (Re-) Constructing, Documenting, and Preserving Refugee and Migrant Testimonies within the Archive*. With thanks to ARA, my attendance at the conference was made possible by an International Engagement Bursary. The conference was a success as it not only enabled us to formally launch our IASFM WG with an engaging panel of papers, but it also enabled me to network with academics and practitioners within the international refugee and migration field. There were several presentations by ADHFMR panelists and others that explored testimonies and oral history, and presented rigorous analysis of lived narratives of refugees and forced migrants that advocated for oral recording

“The conference... enabled me to network with academics and practitioners within the international refugee and migration field.”

“ *it has become more important than ever that we look to preserve at least a snapshot of these important testimonies to ensure that these narratives do not get lost to history* ”

and life history interviews as a way to document the undocumented. At a time of austerity and Brexit, when the current migration crisis seems to worsen by the day, it has become more important than ever that we look to preserve at least a snapshot of these important testimonies to ensure that these narratives do not get lost to history. Almost all delegates at the conference, especially the panellists of ADHFMR, have expressed unconditional interest in continuing collecting new accounts and engaging with ethical research on migration and refugee histories. While our panel advocated for ethical research and ethics of archiving and documentation of migrants and refugee histories, the final plenary of the conference engaged in a discussion that explicitly advocates for the need for ensuring refugee and migrants delegation at such conference.

At the IASFM conference and during our work over the past couple of years, a number of important questions have surfaced in relation to how we can document, preserve and make accessible the history of the refugee experience in an ethical way. I believe that these questions can be addressed through further development of the ADHFMR. Also a new Migration Special Interest Group, which I have co-founded with the Oral History Society (OHS) is especially to consider how oral histories can contribute to documenting, preserving and making accessible the genuine voices and testimonies of refugees. I am hopeful that our work at The Refugee Archives, and with IASFM and the OHS, will continue to address the issues, and that it is possible to reach out to a broad group of practitioners, activists, amateurs and academics interested in the narratives of undocumented and documented migrants and refugees.

Paul V. Dudman

University of East London

On GLAM: A view from the Chair

Over the last 12 years I have watched the Group for Literary Archives and Manuscripts (GLAM) develop from an intriguingly good idea, based on a ‘modest proposal’ from the John Rylands Library, into an established archival organisation with its own house-style and way of doing things (‘the GLAM way’). In addition, on a personal level, it has been a real pleasure for me to serve as Chair of GLAM for the past seven years.

From the start, GLAM set itself eight wide-ranging and ambitious objectives:

- 1 To promote awareness and raise the profile of literary archives and manuscripts within the curatorial professions.
- 2 To provide a support network for those who specialise in the field of literary archives and manuscripts, sharing information and giving advice.
- 3 To create a framework for building partnerships to undertake inter-institutional projects relating to literary archives and manuscripts.
- 4 To encourage a collective approach to particular aspects of literary archives' and manuscripts' stewardship.
- 5 To establish a literary archives' and manuscripts' network for the purposes of communicating with the wider literary community.
- 6 To develop ways of encouraging and enabling research and learning by developing partnerships with a wide range of audiences in the literary community.
- 7 To encourage cross-domain working with rare book librarians, museum curators and others working with collections connected to those in the literary community.
- 8 To engage in dialogue, within the British Isles and internationally, with major institutions, agencies, and organisations with regard to the stewardship of literary archives and manuscripts.

About a year ago, GLAM reached an informal understanding with ARA that it could play the role of a Literature Section, without seeking a formal arrangement.

At our last meeting, held over two days in October 2016 at London Metropolitan Archives and the British Library, we were pleased to welcome some non-literary guests who wished to observe and discuss ‘the GLAM way’ and assess whether it might be applicable in other fields of archives. This outside interest in GLAM was flattering of course, but it also provided a good opportunity for us to look at ourselves and reflect on our organisation, why it exists, how it works, and what makes it special.

In many countries in the western world, the collecting of literary manuscripts is a competitive, even cut-throat, business. Some key phrases in the GLAM objectives pull in an opposite direction: ‘support network’, ‘partnerships to undertake inter-institutional projects’, ‘encourage a collective approach’, ‘encourage cross-domain working’. The defining character could not be clearer: GLAM’s foundations are partnership, solidarity and co-operation.

Sharing best practice is also an important activity for GLAM members, and on occasion we observe confidentiality and Chatham House rule in our meetings in order that we can talk frankly amongst ourselves about challenging issues.

In 2010, members of the GLAM committee of the time published a historical article which also described the emerging importance of GLAM.¹ This is one key passage:

Encouraging a collective approach to particular aspects of literary archive and manuscript stewardship was recognised as important from the outset - and not just in the most obvious area of working towards a national collecting strategy. Literary archives pose specific challenges and have certain distinctive requirements in other areas of professional work too, including appraisal, administering Data Protection and copyright legislation, cataloguing, and negotiating the often highly sensitive issues involved in dealing with literary estates. GLAM has already gone some way to meeting the aims it set for itself in 2005. A primary aim was to promote

awareness and raise the profile of literary archives and manuscripts. The group has accordingly had a presence at some major conferences focusing on literary papers [...]. GLAM is now routinely providing formal support for member institutions seeking funding for acquisitions and projects focusing on literary papers. The aim of encouraging cross-domain working between rare book librarians, museum curators, and others working with literary collections is already being reflected in GLAM’s membership.

Possibly the idea of a national collecting strategy for literary manuscripts was a dream too far, but our co-operative approach to collecting has attracted attention, and occasionally criticism for operating against free-market principles. I am relaxed about this occasional criticism and pleased that our way of working makes it unlikely that our members will be bidding against each other at auction. I am also happy about the way that literary collecting practices based on appropriateness of location have developed. I am confident that GLAM will remain a friendly, open and constructive archival group, meeting regularly, discussing shared issues, collaborating willingly, and celebrating each other’s successes.

David C. Sutton

GLAM Chair

¹ Fran Baker, Jessica Gardner, Chris Sheppard and David C. Sutton: ‘Magical and meaningful: thirty years of literary manuscripts collecting in the UK and Ireland’. *Archives* 122 (April 2010), pp.21-27.

Commemorating Joe Orton's *Entertaining Mr Sloane*



University of Leicester Special Collections, Joe Orton Collection, MS237/1/28, collage from scrapbook of reviews and articles relating to *Entertaining Mr Sloane*. © Orton Estate.

The University of Leicester is engaged in a series of events to mark anniversaries in the life and work of the iconic 1960s playwright, Joe Orton, who died 50 years ago this August. The Orton Collection was purchased from his Estate in 1997, and is one of the University's most high profile literary archives. However, knowledge of his significance among the student population is low, even in subjects such as English or History of Art and Film. In order to raise awareness of Orton and his archive on campus, the Archives and Special Collections team has worked with a local artist and students from the School of Museum Studies on the creation of a new 'Ortonesque' exhibit for display in the David Wilson Library.

In 2014, ceramicist Rachel Barnett, Joe Orton's niece, was commissioned to produce a special commemorative pot to commemorate the 50th anniversary of his breakthrough play, *Entertaining Mr Sloane*. In order to gather material and develop ideas for the work, Rachel made several visits to the Library to view the Orton Collection. In particular, she took inspiration from a collage contained in a scrapbook of newspaper cuttings compiled by Orton. She combined this with a number of other images chosen to reflect the themes of the play, which is a controversial satire on sexual hypocrisy. In place of handles on the sides of the pot are a pair of false teeth, as worn by the character Kath in the play. The overall aesthetic reflects the influence of Orton, the

archive, and contemporary artist Grayson Perry.

Once the pot had been completed, the School of Museum Studies was approached to design and curate a display connecting the artwork to the archive, and telling the story of Orton's life and work to visitors. This work was undertaken by PhD students Natasha Barrett and Ceciel Brouwer. The outcome was an innovative interactive exhibit, housed in a striking red case with two secure drawers for the display of original archive material, and two open drawers containing facsimiles of selected items from the archive for handling. An iPad was fixed to the case, featuring additional archive content and narrative text. Lettering was applied to the glass hood, comprising quotes, interpretation, and the title for the display: *Joe Orton: Warning, content uncensored*. Strong images from the archive were printed on vinyl and fixed to three sides of the base.

This project has been a rewarding collaborative exercise, building connections between the Orton Collection, the artist Rachel Barnett, new academic research on Orton by Emma Parker, and expertise from the School of Museum Studies. The exhibit has been located in an area of the Library with high footfall, physically positioning a representation of one of the University's most important archive collections at the heart of the building.

The exhibit was unveiled on 24 September 2016 by Leonie Orton, the playwright's sister, and actor Kenneth Cranham, a former Mr Sloane. During the same weekend, a series of events



Rachel Barnett, *Celebration of Sloane* (2014). Photograph: David Wilson Clarke © University of Leicester



Rachel Barnett, *Celebration of Sloane* (2014), detail showing use of Orton's scrapbook. Photograph: David Wilson Clarke © University of Leicester



Leonie Orton, Joe Orton's sister, speaking at the launch event. Photograph: David Wilson Clarke © University of Leicester

was organised across the city to mark the 50th anniversary of Orton's second play, *Loot*. This included a further exhibition of archive material at New Walk Museum and Art Gallery. More Orton events are planned across Leicester during 2017, including a major new production of *What the Butler Saw* at Curve and a one-day symposium at the University to mark

the 50th anniversary of Orton's death on 9 August. For further information visit: <http://www.le.ac.uk/orton>.

Simon Dixon
University of Leicester



Noël Coward as Garry Essendine in his play *Present Laughter* (1940s). Angus McBean Photograph. © Houghton Library, Harvard University

The Noël Coward collection, University of Birmingham

The Cadbury Research Library is home to the University of Birmingham's Special Collections, consisting of extensive archives, manuscripts and rare book collections. One of our more significant holdings is the Noël Coward collection.

The Noël Coward Collection was deposited at the University in 2001. Since then, the Cadbury Research Library has worked with the Noël Coward Estate to promote and publicise the collection for wider academic, research and teaching use. In 2015, the Estate, through the Noël Coward Foundation, funded a four-week internship. Lucy Mounfield completed a number of valuable projects to increase the visibility of the collection, which was reported in the January 2016 GLAM issue of ARC. Building on the achievements of this project, the Cadbury Research Library submitted a bid to the Foundation

to further realise the value of the collection by appointing a professionally-qualified archivist to catalogue the collection and increase awareness of the material. The bid was successful and I began work as Noël Coward Project Archivist in April 2016 on the 18-month project.

Sir Noël Coward (1899-1973) was a writer, playwright, actor, director, film producer, painter, songwriter and cabaret artist; called 'The Master' by his close friends. His stage career began with his debut at age 12 as 'Prince Mussel' in *The Goldfish*

“this project will enable the Noël Coward collection to realise its potential and help to reveal to wider audiences the full breadth of valuable material available.”

and his final West End performance was in *Song at Twilight* (1966). The Noël Coward collection reflects this long and varied career and came from Coward’s London office; where his secretaries conducted the day-to-day business of his professional life. Lorn Loraine, who was later joined by Joan Hirst, compiled and organised the material, which was a working archive for many years as it was being used to answer enquiries and run Coward’s Estate. The collection eventually consisted of items connected directly with Coward’s career as a writer such as manuscripts and typescripts of plays, musical scores, song lyrics, stories, articles and speeches through to final published material. There is also material relating to his productions: photographs, programmes, recordings and press-cuttings revealing his work’s reception. The estate remained busy even after Coward’s death; therefore the collection includes a large amount of business records. Finally the material has a more personal aspect as it consists of correspondence with Coward’s family and friends, photographs and diaries.

I have enjoyed getting to know Noël Coward better and have found his writing amusing and enjoyably entertaining. The archive material had been sorted into sections, to reflect his secretaries’ filing, and this structure is maintained in the new catalogue, which researchers will be able to access and search on the Cadbury Research Library website. I initially focused on items relating to Noël Coward’s productions, which involved researching and identifying the actors in production photographs and describing a large amount of promotional material, such as programmes and flyers. A particularly interesting section of material was the press-cuttings, which had been pasted into over 50 albums and mostly organised by play or project. These have proved a valuable resource for our users. I am currently finishing cataloguing the manuscripts and typescripts of Coward’s work and it has been interesting to gain an insight into his creative process. For example, he wrote numerous song lyrics, which could be unconnected to a particular production but were then included decades later in a musical or not used at all. These unpublished works are especially interesting to Coward researchers.



Noël Coward as Hugo Latymer in his play *A Song at Twilight* (1966). Angus McBean Photograph. © Houghton Library, Harvard University

The catalogue has already proved a useful resource in responding to enquiries and requests for material. It has also been helpful in pursuing various avenues of outreach at the University and with the wider public. Coward’s life and work have previously been underrepresented in academic writing, which has provided a rich opportunity for the English and Drama departments here. I have been working with them to plan the first major interdisciplinary project on Noël Coward and his work. This also gave me the opportunity to work with the University’s students to complete preparation work for the project.

Overall, I hope this project will enable the Noël Coward collection to realise its potential and help to reveal to wider audiences the full breadth of valuable material available. I also aim to provide a catalogue that can be used with other related collections held around the country. Noël Coward was a fascinating individual, whose career spanned much of the 20th century and his archive offers many opportunities for significant research.

Jessica Clark
University of Birmingham

Enticing people 'through the door' with poetry

Archives for London (AFL) is a voluntary membership organisation which promotes the use and enjoyment of archives within the greater London area, by means of monthly talks from archivists and historians, social events and an annual major project. The project for 2014 involved entering into a partnership with the poetry charity, Poet in the City. We put seven distinguished professional poets in a short residency at a London archive, to be inspired by the holdings, to create new poetry and, via later performances and workshops, to draw new audiences 'through the door' into the archives.

In 2013 we bid for a grant from Arts Council England. Although only 40% of bids succeed, we won it because of the unusual collaborative nature of a poetry and archives project, and they awarded approximately £50,000.

Archives had volunteered to take part, and we were glad to have a wide variety of different types, including public, private, religious, professional and academic. In early 2014, poets were chosen and introduced to their archive. They were:

Simon Jenner at Borough of Hackney Archives
Imtiaz Dharker at St Paul's Cathedral Archive
Mario Petrucci at the Royal College of Surgeons Archive
Fiona Sampson at Tower Hamlets Local History Library and Archives
David Harsent at the Library and Museum of Freemasonry
George Szirtes at Imperial College Archives
Andrew Motion (former Poet Laureate) at the British Library Archives.

During spring and summer 2014, the poets visited their archive, composed their work and in some

cases held educational workshops with school or university students. The range of material which sparked the poets' imagination was very wide. At Hackney, a 19th century refuge for destitute girls. At St Paul's, Second World War bomb damage. At the Surgeons, body-snatching and plastic surgery. At Tower Hamlets, many generations of immigrants to London. At Freemason's, the surprising range of people who have been masons, both here and overseas. At Imperial, the invention of holograms. And at the British Library the experiences of private soldiers in the First World War.

While the poets were composing, the project team were designing the publicity, building the website and arranging for the publication of the poetry anthology.

During autumn 2014, a public event was held at each archive, attracting an audience of up to 160. The archivist spoke about the highlights of their collection, then the poet commented on the experience of working with the archivist (always with enthusiasm, luckily) and read the new compositions. We published the illustrated paperback book which contains introductions from the poets and the archivists, and most of the poetry. The website also went live, containing short films of the poets and the archivists talking about their holdings and reading the new poetry. The website also gives advice and tools for people aiming to use archives as inspiration for creative writing, either individually or as part of a similar project. It is still available at www.throughthedorproject.tumblr.com: do have a look.

Alison Walker

Archives for London volunteer



William Anderson, 1757–1837, British, A View of Westminster Bridge and the Abbey from the South Side, 1818. Yale Center for British Art, Paul Mellon Collection (Public Domain image)

Poetic places: putting literature in its place

Poetic Places is a free app for Android and iOS devices that allows users to discover the connections between literature, art, and the locations they depict.

Users can browse the materials from anywhere, but leave the app running in the background and it will notify you when you happen upon a place depicted in verse whilst on your travels. Poems and prose about specific places are accompanied by evocative, contemporary artworks and relevant trivia, combining the three elements to mean more together than they do individually. Additionally, almost everything in Poetic Places is drawn from free-to-use collections or items in the public domain.

The app is the outcome of a collaboration with the British Library. In summer 2015, I was awarded £5000 through a CreativeWorks London scheme to become the Creative Entrepreneur-in-Residence at the Library. Working closely with the Digital Scholarship Department, the challenge was to build a geo-location app that would allow people to discover poetry in unexpected moments

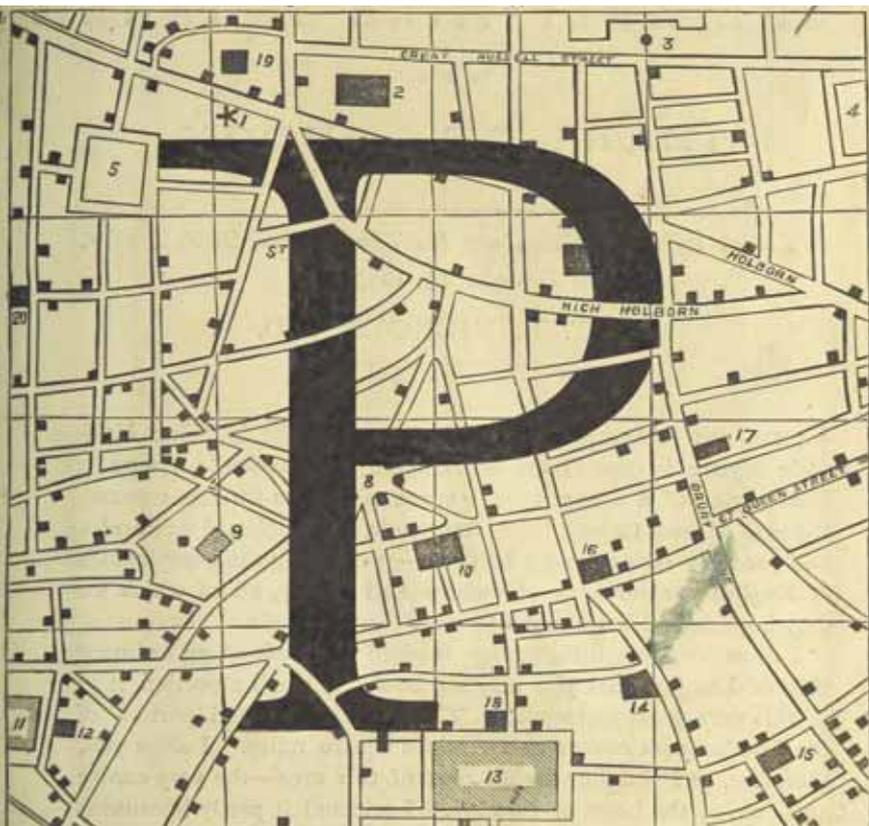
and find a new way to explore historical collections.

We also wanted to create something useful to the sector - something that could be replicated by small heritage organisations with limited budgets and technical know-how.

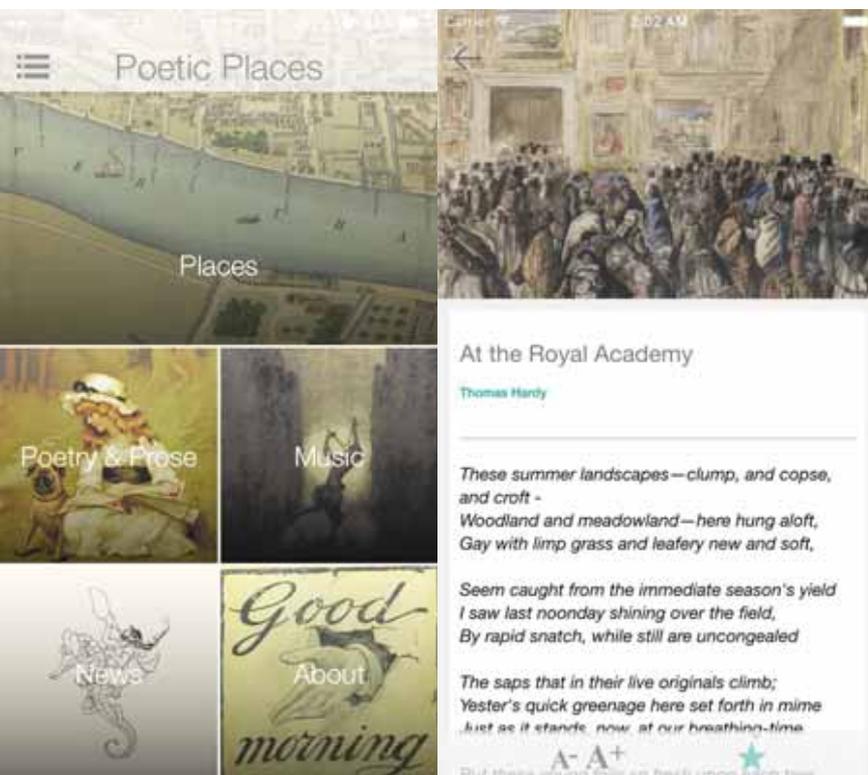
The small award, the six-month deadline, and my limited coding abilities meant that we needed to find an app-building platform that would suit our needs, rather than trying to make the app from scratch. I tested a plethora of platforms, looking for one that would meet my needs, which included location triggering, notifications, and a pleasant aesthetic. Eventually I discovered GoodBarber, a Corsican platform that, whilst primarily aimed at shop owners, had all the capabilities I required at a reasonable price. So, with a little bit of bodging, I was able to build Poetic Places quickly and with no coding at all. All that was needed now was the content.

We wanted to provide three things for each entry in the app - a piece of evocative writing about a specific place,

www.archives.org.uk



Poetic Places Logo. Sarah Cole



Poetic Places entry, featuring William Payne, 1755/60–c.1830, Private View of the Royal Academy, 1858. Yale Center for British Art, Paul Mellon Collection (Public Domain image)

Poetic Places home screen

at least one piece of accompanying art, and a piece of history or trivia to bring it all together. Wordsworth's poem 'Upon Westminster Bridge', for example, is accompanied by paintings depicting the bridge as it appeared around the time the poem was written; these show the user

that it was a very different scene to today, with the old Westminster Bridge and the medieval Palace of Westminster still standing. The trivia describes how it was written very early one July morning, perhaps explaining the stillness the poem describes.

We didn't have the budget or time to license lots of poems or artworks, so we looked to out-of-copyright anthologies and digitised, free-to-use art collections with Creative Commons licences, trying to match the date of the artwork to that of the verse. Great resources such as the British Library Flickr Collection and Yale Center for British Art meant that we were usually successful in this.

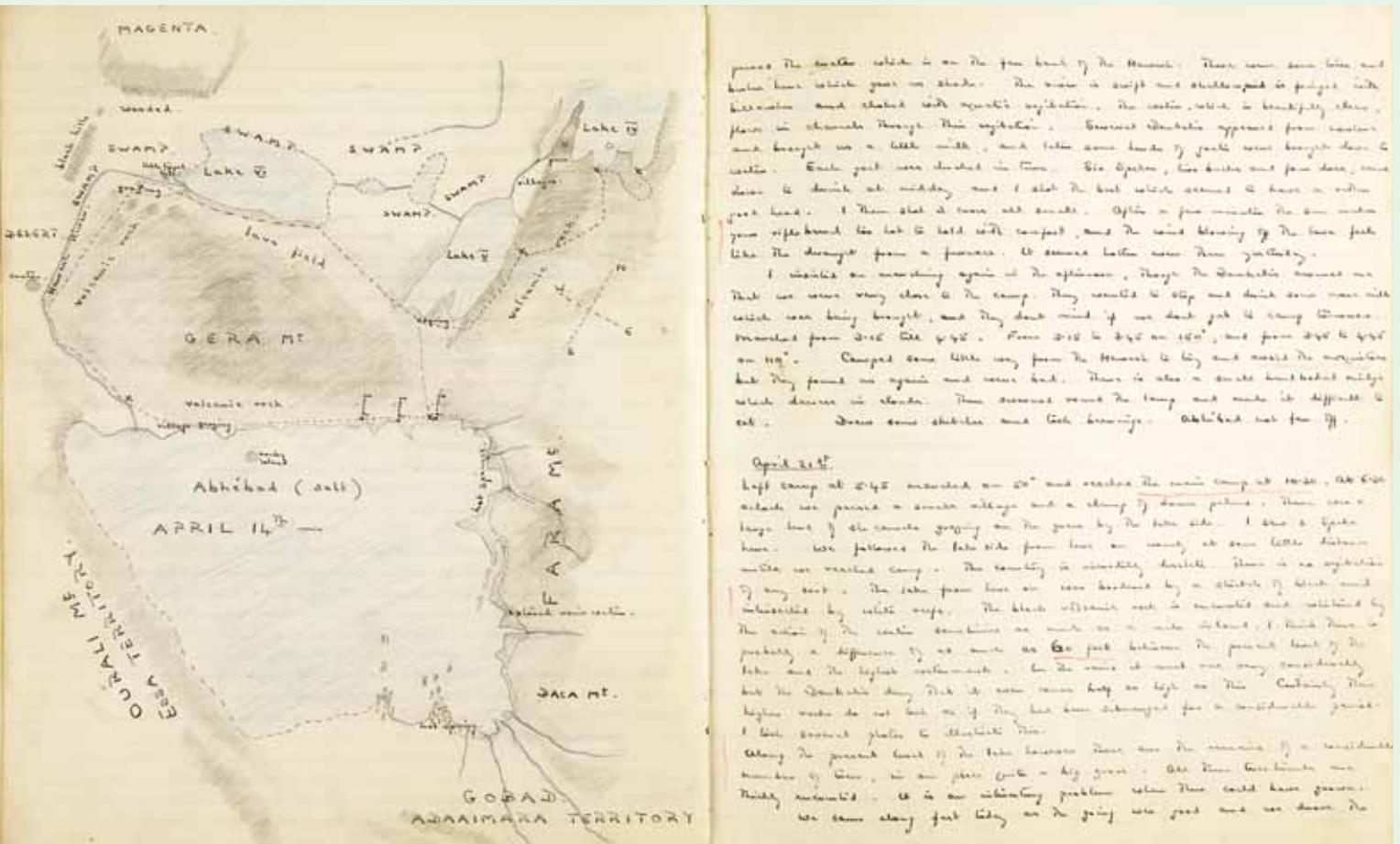
I researched around the poem, poet, and place to find interesting narratives to accompany the creative works. The diverse topics - from G.K. Chesterton's propensity for getting lost to the poverty of the Embankment - aim to make each entry more memorable and, when combined with the artistic works, elicit in the user a new appreciation for both the works and location.

Despite our attempt to test the waters with a relatively quiet launch in March 2016, Poetic Places was well received and reviewed on popular blogs, resulting in over 8000 downloads by December.

We've been thrilled with this success and are now looking at ways to extend Poetic Places. The majority of the content in the app is London-based at present (as a result of our initial time and budget constraints) but we are now adding materials not just across the UK but worldwide; a collaboration with the State Library of Queensland has enabled us to add 1920s music to the app in Australia. We also seek to add literary works from modern writers from more diverse backgrounds and to collaborate with other organisations going forward.

You can find more information about Poetic Places and the development process at www.poeticplaces.uk

Sarah Cole
British Library



Wilfred Thesiger (1934) manuscript map of the Awash River, Abyssinia. Image courtesy of Eton College Library.

Exploring Eton College Library's collection of literary archives

In September 2016, Ceri Brough was appointed as the Project Archivist to complete the cataloguing of the College Library's collection of literary archives and personal papers. This is part of a wider cataloguing project to make the entire library collection accessible via the online catalogue.

The literary archive collections are separate from the College Archives and form part of the library's Modern Collection, which only came into being in the 1960s. Amongst the first collections I catalogued were papers that took me on an exploration around the globe and into the idiosyncratic nature of literary archives.

Frank Ashton-Gwatkin (1889-1976) and Wilfred Thesiger (1910-2003) were both Old Etonians who went on to very different careers. They were both inspired to write of their experiences abroad, and what remains of their personal papers are now held by Eton College Library. However it is here that the similarity ends.

Ashton-Gwatkin was a diplomat whose writing prowess could be seen during his school days at Eton when he would often pen poems and short stories for his mother. In 1913, he was appointed by the British consular service as a student interpreter in Japan. He returned to England in 1919 to continue what would be a very successful career in the Foreign Office. However, his experiences in Japan stayed with him and the result was five novels which were a social commentary of Japanese civilisation. These were written under the pseudonym John Paris, whom Gwatkin would call 'My Friend' and 'my second self'. While he continued to write professional articles on diplomacy, his career as a novelist was brief, and he did not keep his draft manuscripts or literary notes for his published work.

However his literary interest can still be found throughout his papers in pages of news cuttings, reviews and correspondence relating to his work as well as unpublished material including typescripts for an autobiography that never came to be.

In contrast, Wilfred Thesiger had no intention of writing nor, according to his school reports, did his school masters think he had any aptitude for doing so. However, he is now regarded as one of the great 20th-century explorers, whose travel writing has been widely acclaimed.

His early records are full of a longing to return to Abyssinia (as Ethiopia was then known), where he was born. In 1930 he was given the opportunity to do so when he was invited to attend the coronation of Haile Selassie as Emperor of Abyssinia. From here Thesiger's career was a stream of explorations, taking him across the Empty Quarter and through the marshlands of southern Iraq. His papers follow every step of the treks, from his letters home recounting the people he met, to his diaries which recorded specific information on the places he explored.

While he often lectured about his journeys, it was not until 1956 that he was finally persuaded to write about his experiences. The result was a series of travel books, the best known of which are *Arabian Sands* (1959) and *The Marsh Arabs* (1964). However, it is through his archive as a whole that the development and filtering of the narrative can be seen, taking researchers from the first excited account in the letters to his mother, to the numerous manuscripts, typescripts and proofs that were painstakingly edited and changed.

The life and legacy of these two Old Etonians were very different and this is reflected in the literary papers. Thesiger's systematic and meticulous account of his travels and writings can be seen as a rich and varied literary archive. In contrast, Ashton-Gwatkin, whose papers are around half the size of Thesiger's, preferred to record significant events and memories through scrapbooks, leaving much of his life and work unaccounted for. However, what comes through both sets of papers is a fascination with other



Interior of Eton College Library. Image courtesy of Eton College Library.

“Wilfred Thesiger had no intention of writing, nor, according to his school reports, did his school masters think he had any aptitude for doing so.”

cultures and the lifelong impact this had on both men who left their ‘hearts across the seas’ (Kipling, quoted from W. Thesiger, *The Life of My Choice*, 1987).

Ceri Brough
Eton College Library

Artists and archives: miraculous conceptions!

In 2014 I was asked to create a literature festival at London Metropolitan Archives (LMA). The initial brainstorming with the team was important to get a sense of what an LMA literature or arts festival would look like. It was good to get the 'buy in' of other departments and talk to members of staff in all the teams. Everyone had ideas and suggestions, about authors and collections to use for festival workshops. I also spoke to local businesses; one of our pubs had really good ideas for talks based on botanicals in gin. I gave myself permission to disregard all the suggestions I didn't like, especially the ones about linking up with a local beer festival. Useful information from staff was about authors who had used LMA to research or had mentioned us in their books. I got an overview of some 44 authors of various genres who had used or were using the archive collections, including Peter Ackroyd, Mike Carey, Kate Adie, Chris Fowler, Stephen Fry, Maureen Duffy, Michael Rosen, and Rachel Lichtenstein, to name a few.

The 'Spring Festival' took place in April, comprising two days of festivity and four events, with tickets at £15 per day. Interviews with two book agents were charged separately and sold out immediately. Festival Day One was talks, writing workshops and author readings. Festival Day Two was youth and children's writing workshops, performances and readings.

By 2015 I had been in discussion for a year with performance artist, Nick Field. I also attended a Spread the Word event about an Arts Council grant for artists to work with heritage organisations.

WORD Spring Literature Festival
London Metropolitan Archives
12-20 May 2016

LOST & FOUND

Wendy Moore

Art Workshop **Readings Talks Performances**

Family Fun Day **Calligraphy**

View Collections

Creative Writing

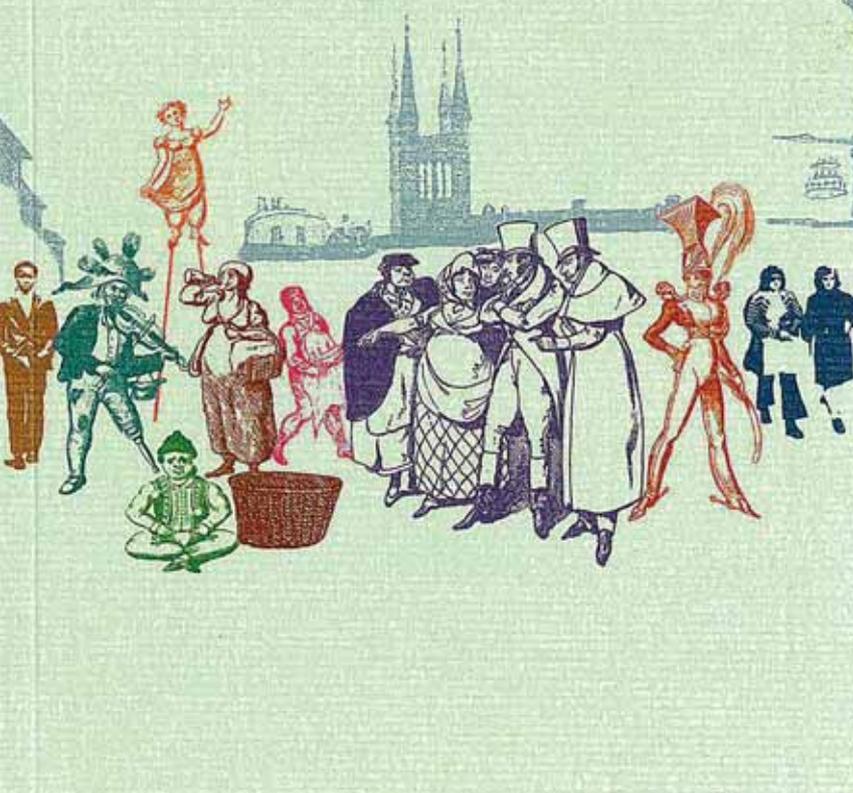
2016 Spring Festival Flyer Word on the Street: Lost & Found. London Metropolitan Archives

The writer launching his collection of short stories had worked with the British Library's East India Company records for inspiration. I worked with Nick Field to create a project that would fund him to be an artist in residence using the archive for inspiration. Funding applications are rarely easy and even though it was a small amount of money that we were asking for (£15,000), it took a lot of time.

The 2015 Literature Festival introduced participants to writers, authors, poets, artists and London guides who used LMA archive collections for inspiration. It was an invitation to explore the City through art, craft, poetry, calligraphy, and creative writing. Our partnership with literary

Nick Field

Cries of London



Nick Field, Artist in Residence collection of poems: *Cries of London*. London Metropolitan Archives

agency TILT brought us Patience Agbabi whose new book, a modern day retelling of the *Canterbury Tales*, fitted perfectly with work we were doing in the archives based on scribes and identifying individuals who wrote the beautiful script of Chaucer's *Canterbury Tales*.

The grant bid was successful, and Nick Field opened the 2015 festival, Word on the Street. This was followed by a six-month residency, called Street Life London from Chaucer to Banksy, with a variety of workshops, mini-residencies and the publication and launch of Nick's poetry collection, titled *Cries of London*. It was a limited print run, bijoux, beautiful booklet worth the hours of planning and agonising over the layout,

“ Having an artist in residence was inspiring for other artists, encouraging their engagement with LMA collections. ”

size and exact shade of blue/green chosen for the cover. The focus of the residency was London markets and specifically Bartholomew Fair. Nick delivered workshops to schools, peers, surgeries, readings and a documentary film which juxtaposed archive footage of Brixton and Spitalfields market with new footage. Having an artist in residence was inspiring for other artists, encouraging their engagement with LMA collections.

The 2016 festival Word on the Street: Lost & Found featured Wendy Moore's book, *How to Create the Perfect Wife*. A nine day programme offered award winning writers, project launches, book club readings, film, academic talks, collection viewings, a family fun day and a walk. The token books containing swatches of material from the mothers of the children left in care were the inspiration for the creative events. Partnerships included Anjan Saha of London Literature Lounge, Ki Agency, Syla Agency and Instone Agency. The Speak Out London project contributed Clare Summerskill leading an LGBTQ creative writing session. Melanie Abrahams, director of Renaissance One introduced author Hannah Lowe and her family memoir *Long Time No See* about the life of her Jamaican-Chinese father. Actor Carolyn Pickles created a performance piece for the finale.

Disappointingly, the 2016 grant application to work with spoken word poet, Jemima Foxtrot, was unsuccessful. The topic for 2017 is Migration and we will feature the author Gillian Tindall, author of *The Journey Through Time*.

Maureen Roberts

London Metropolitan Archives

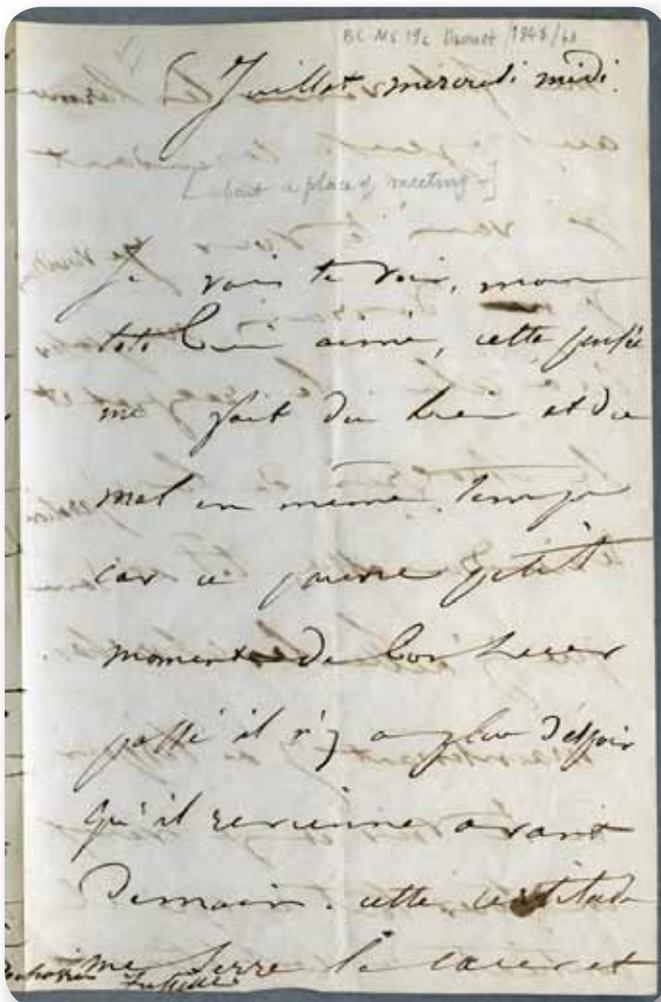
Connecting international literary archives

Sarah Prescott explores the Juliette Drouet Letters at the University of Leeds

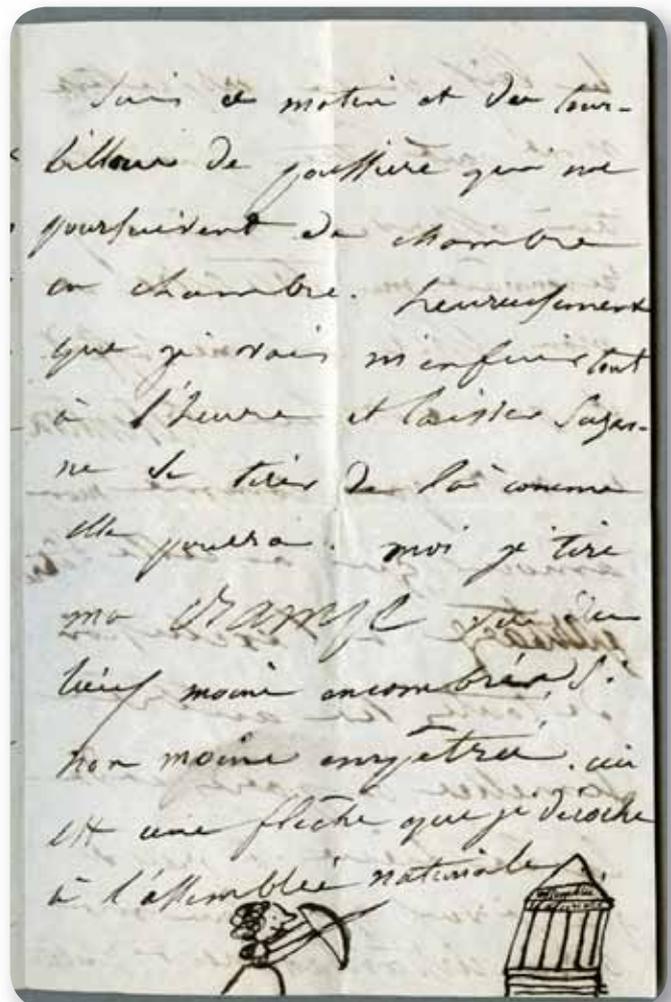
Special Collections at the University of Leeds holds a collection of letters written by Juliette Drouet (1806-1883), the long term mistress of Victor Hugo (1802-1885). The letters have been part of our holdings for over 80 years, but their full research interest was only realised following a recent cataloguing and digitisation project.

Initially an actress, Drouet abandoned her career for Hugo in the mid-1830s to act as his 'muse'. She

“her correspondence is one of the most voluminous in the history of literature, amounting to a staggering 22,000 letters.”



First page of letter sent 5 July 1848, showing Drouet's use of slang words, and alternating use of formal and informal address for comic effect. BC MS 19c Drouet/1848/43. © University of Leeds



Page from letter sent 17 June 1848, with sketch of Drouet shooting an arrow at the National Assembly. BC MS 19c Drouet/1848/27. © University of Leeds

“by listing and digitising a collection which had previously been overlooked, we have been able to support international scholarship”

travelled with him, read his works as their first critic and transcribed them for Hugo’s publishers. Drouet wrote him at least one letter per day throughout their relationship, which lasted 50 years. As a result, her correspondence is one of the most voluminous in the history of literature, amounting to a staggering 22,000 letters.

Special Collections holds the largest collection of Drouet’s letters to Hugo outside France. The collection contains 440 letters, partially covering the years 1833-1851.

The letters were part of Lord Brotherton’s 1935 bequest to the University of Leeds, which is fundamental to Special Collections. Although attempts at translation had been made in the past, the collection had never been catalogued in detail. We were aware that the Drouet letters were significant, but did not have the resources to explore the collection further.

Special Collections was approached by Josselin Blicq, a French archivist, in 2015. He had previously worked on cataloguing Victor Hugo related material at the John Rylands library, and expressed interest in the Drouet letters. Crucially, Josselin was aware of an ongoing project led by Prof. Florence Naugritte at the University of Rouen to create a collected digital edition of Drouet’s letters: www.juliettedrouet.org/.

The letters in Leeds would fill in substantial gaps in the project.

Josselin was able to come to Leeds for four months on a fellowship to catalogue the letters, and began work in January 2016. We wanted to use the opportunity provided by the fellowship to make the collection as accessible as possible, so decided to digitise the letters and create a digital exhibition exploring the collection.

The collection, having never been fully listed, was very disordered, so a substantial part of the project was spent dating and ordering the letters. Item level records were created and included a brief synopsis, in English, of each letter (rather than attempting a transcription and translation). Digitised copies of the letters are viewable through the catalogue: <https://library.leeds.ac.uk/special-collections-drouet>

This provides an easily accessible overview of the collection for non-specialists, but means that digitised copies of letters are easily accessible for transcription by researchers.

With this project we were able to provide a modern solution to a problem frequently posed by the diasporic nature of many 19th century literary archives, and by listing and digitising a collection which had previously been overlooked, we have been able to support international scholarship.

We hope that the Drouet letters will also support research closer to home. By creating an online exhibition:

<https://library.leeds.ac.uk/special-collections-drouet> highlighting areas of interest in the collection (for example, the way in which the letters reveal the wider political and social context Drouet was writing in, and her use of argot and neologism as literary form) we hope to promote the collection for use for a range of research and teaching at Leeds.

Sarah Prescott

University of Leeds

New literary archivist at Newcastle University's Special Collections

In 2013, Newcastle University's School of English secured Arts and Humanities Research Council funding for the project *The Poetics of the Archive: Creativity and Community Engagement with the Bloodaxe Archive*. The project resulted in the cataloguing of the archive of poetry publishers Bloodaxe Books, the digitisation of around 1500 pages of manuscript, and an interactive online interface embracing new trends in digital humanities. Most importantly, the project established a strong relationship between Newcastle University's Special Collections and the School of English.

Three years on, this collaboration has gone from strength to strength, and in November 2016, Special Collections appointed its first literary archivist. It is a position based in the Library, but funded by the School of English. The role is designed to catalogue, disseminate and promote our growing number of literary archives, as well as supporting the many diverse researchers from the School who are keen to work with the collections. Just a few months in, and the position has already cultivated a number of exciting opportunities which hope to build and expand on the success of the initial Bloodaxe project.

In the past three years alone, Newcastle University Special Collections has acquired seven literary archives including personal and business collections. Among them are the papers of Michael Chaplin (author, dramatist and former Head of Drama and Arts at Tyne Tees Television) and the archives of three local poetry publishers who have published the likes of Simon Armitage, David Almond and John Fowles. The School of English has been fundamental in acquiring these archives by proactively sourcing material, building relationships with potential depositors and providing funding. This collaborative approach to our collection development has been continued by the Literary Archivist and we are looking forward to acquiring several new collections in 2017 that will

“ *The [oral history] conversations are less a life history, and more a privileged subjective look at the conception and provenance of individual records.* ”

make Newcastle a real hub for contemporary literary archives, particularly around poetry collections.

As well as acquisition, a substantial role of the Literary Archivist is to catalogue the collections. However, the more closely Special Collections works with the School of English, the more it comes to understand the creative and often serendipitous ways which the department favours when interacting with material. To this end, our Literary Archivist facilitates researchers in any number of different forms which, so far, has included job-shadowing, hosting community creative writing



Cover of an edition of IRON magazine as published by IRON Press. Newcastle University's Special Collections

“*The appointment of a literary archivist marks a closer relationship with the School of English than ever before*”

sessions, and expanding the Bloodaxe project website with a series of reflective critical essays. The Literary Archivist is also the first port of call for English Literature students interested in using archival material for dissertations, and offers tailored teaching sessions to the department that cover both the resources we have and the specific research skills needed to use them effectively.

Having a dedicated Literary Archivist in the team also means Special Collections now has the time to do more to support research not only as facilitators, but as collaborators. One such initiative is our expanding oral history programme. Work has begun to record interviews with new depositors speaking about their collections. These anecdotes and tacit information supplement the traditional scope and content approach to context that catalogues have no place for. The conversations are less a life history, and more a privileged subjective look at the conception and provenance of individual records. We not only plan to link these sound clips to our catalogue, but by autumn next year, will integrate them online with digitised images, and new pathways into collections for a truly bespoke interface.

Crucially, these collaborative projects uphold our mission statement to support the University’s learning and teaching, research, innovation and engagement. The appointment of a literary archivist marks a closer relationship with the School of English than ever before, and is leading to the development of exciting and exceptionally relevant resources which are exploited by students and academics in a number of open and uniquely creative ways.

Rachel Hill

Newcastle University

Partnership events at Keats House

For the past two years, Keats House has been expanding its young audiences by going into partnerships for new creative events. Linda Carey takes a look at what’s been happening.

The house held some inspiring joint sessions in 2014-15 with our neighbours Keats Community Library as part of our Modern Myths project, funded by the Clore-Duffield Foundation. Groups from seven London primary and secondary schools visited both venues to take part in creative writing sessions run by published authors, including our then poet-in-residence Daljit Nagra. In 2015 the house’s most recent poet-in-residence, Michael Rosen, ran a similar creative writing event at the library with our new partner school, St Joseph’s Catholic Primary - as well as organising a series of workshops for



Young film-makers at Keats House, November 2016. Tracey Anderson



Audience and performers at *OMG Keats!* Tracey Anderson

teachers across the South East and a full-day presentation of their pupils' work at the library in June 2016.

In 2016-17 the house has partnered with Jacksons Lane Community Centre in Highgate for the HLF-funded Young Roots project. The project has three strands, all of them devised and performed by young people. In July 2016 we hosted the first of these, an afternoon of performances by poets, dancers, musicians and spoken-word artists entitled *OMG Keats!* 44 young people aged between 8 and 25 performed in the garden of Keats House to an audience of over 100, who picnicked on the grass. It was a wonderful occasion, with balloons, butterfly decorations in the garden designed by a young local artist, and even Keats-themed cupcakes!

Our second activity was a film about Keats's life, made over autumn half-term week in November 2016 by a group of secondary students, with help and guidance from Chocolate Films. The students researched and wrote the film themselves over a day and a half at the house, spent a further one and a half days filming, and finally edited their footage at Jacksons Lane. Their film, *Finding Keats*, had a gala showing at the house in November, and will be made available online soon.

Our final Young Roots event will take place in March 2017. 25 students from St Thomas More school in Haringey will devise and perform a site-specific theatrical

piece inspired by the house, led by performance artist Kazuko Hohki. Kazuko and the students have visited the house for their introductory work, and rehearsals are being held between December 2016 and March 2017. The final performance will take place throughout the house and garden on Saturday 18 March.

We have been very lucky over the two years to be able to team up with these creative institutions, and work with so many talented practitioners in a whole range of different disciplines. The contributions of people like Kazuko and Chocolate Films have been an inspiration to the young people taking part in these projects, and we hope to offer more such events in coming years.

Linda Carey

Keats House

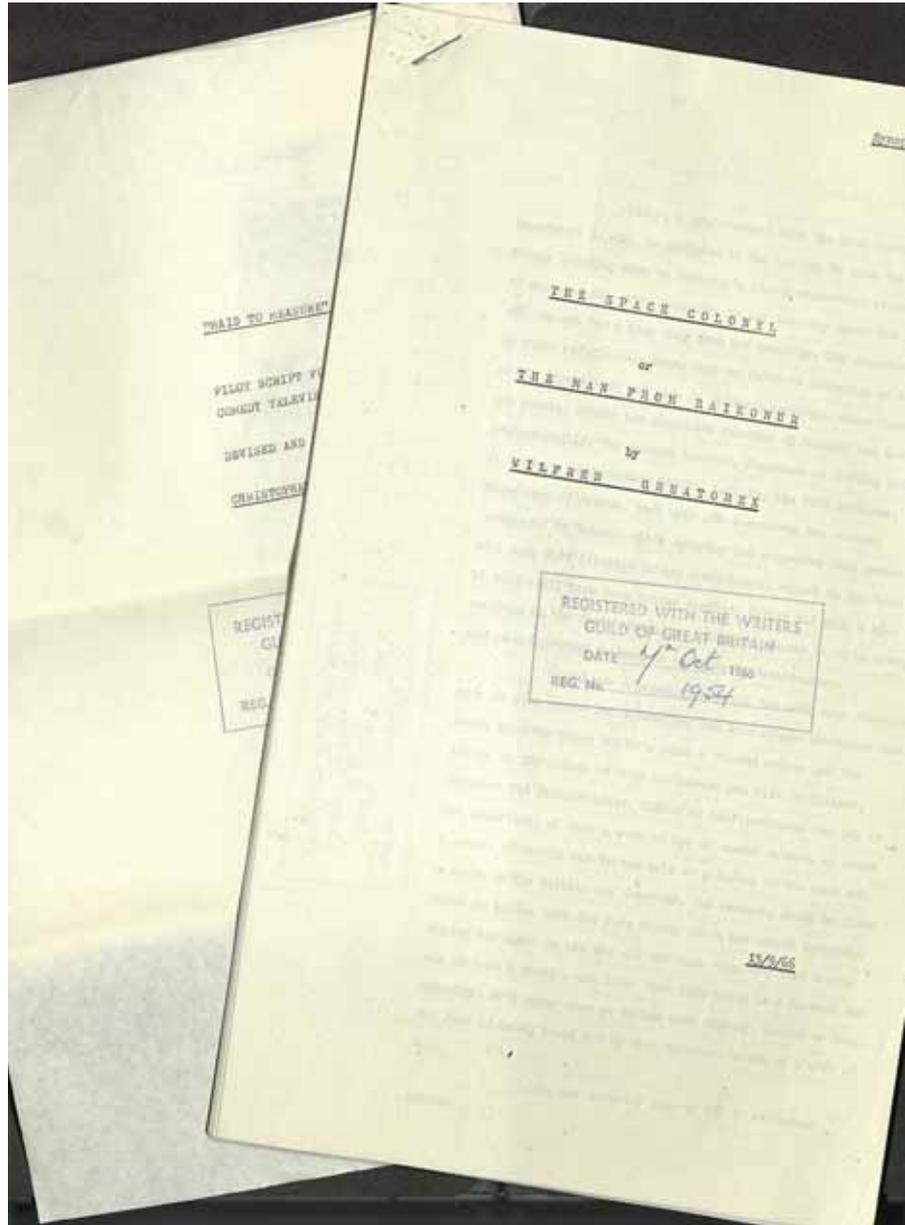
Young musicians performing at the *OMG Keats!* festival, Keats House, July 2016. Tracey Anderson



to membership disputes and contract negotiations, journals and the like; all of which would be useful to an academic study of the writing profession in the United Kingdom. However, the most valuable materials for those interested in literary archives are 36 boxes containing hundreds of original film and television scripts and treatments. These were registered with the Guild for copyright reasons between 1947 and 1966, and give a fascinating insight into film and television writing of the era.

The other main collections with literary associations are those of the publisher Sir Victor Gollancz and the company he founded, Victor Gollancz Ltd. As well as a publisher, Gollancz was a left-wing and humanitarian activist, hence the choice of the MRC as a home for his papers. But his voluminous correspondence includes many exchanges with authors whose work his firm published and with whom he shared interests. These include such figures as Vera Brittain, Dame Daphne du Maurier, Pamela Frankau, Dame Rose Macaulay, Dame Edith Sitwell, Sir Stephen Spender and Henry Treece.

The archives of Victor Gollancz Ltd include a number of sources useful for literary research. The series of production books and contract ledgers detail agreements with authors for the publication of their works and details of the publication and print runs of those works from 1928 to 1972. The series of 'entering books' include details of manuscripts sent to Gollancz. A particularly valuable series relates to the three-volume *Great short stories of detection, mystery and horror* (1928-1934), and includes correspondence between the editor, Dorothy L Sayers, and the authors of the included stories and/or their agents or estates. Among authors represented are John Betjeman, Ambrose Bierce, Algernon Blackwood, John Buchan, G K Chesterton, Agatha Christie, Clemence Dane, Walter de la Mare, Sir



Scripts registered with the Writers' Guild of Great Britain, 1966. Modern Records Centre, University of Warwick

Arthur Conan Doyle, Aldous Huxley, M R James, Arthur Machen, Baroness Orczy, Eden Phillpotts, Sir Arthur Quiller-Couch, and H G Wells. The archive also includes the extensive correspondence of Livia Gollancz, Victor's daughter, who ran the firm from 1967 to 1989, and a wide selection of the firm's catalogues.

The two Gollancz collections are fully catalogued and are searchable on the MRC's website at <https://mrc.epexio.com/>.

Cataloguing of the WGGB archive is expected to begin in 2017.

James King

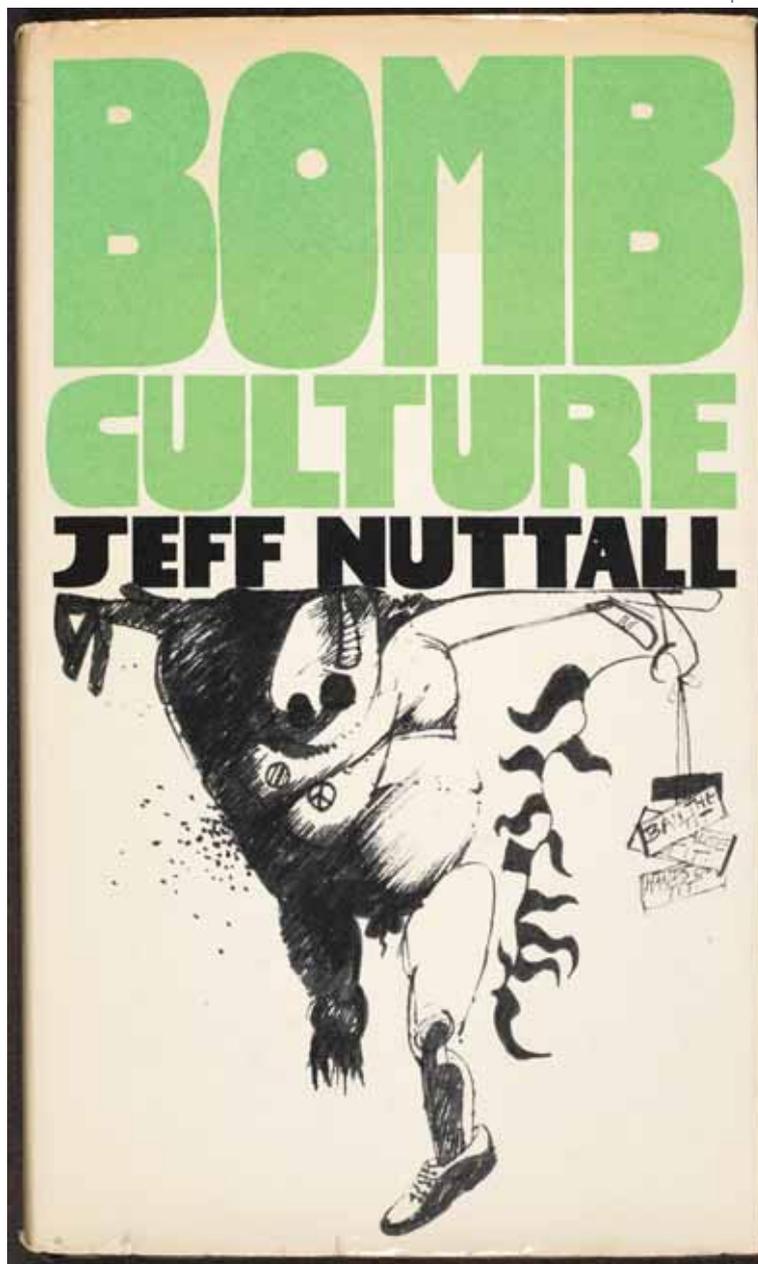
Modern Records Centre, University of Warwick

Jeff Nuttall and the International Underground

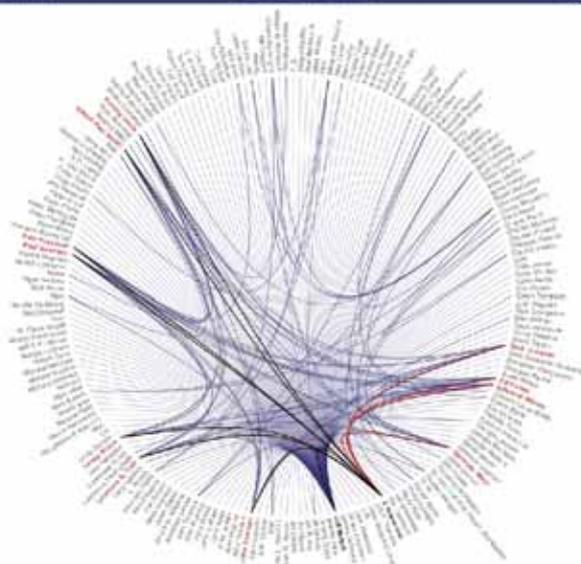
Jeff Nuttall (1933-2004) was a Lancashire born artist, poet, jazz musician, critic, social commentator, novelist, actor and influential teacher. He played a key role in a world-wide network of radical, avant-garde artists and writers that challenged mainstream culture in the 1960s and 1970s. Today he is largely forgotten, but in 1967 his stature was such that the *Guardian* newspaper ranked him alongside celebrated figures such as Bob Dylan and Allen Ginsberg as a key countercultural rabble-rouser. By the mid 1960s Nuttall was best known for his mimeographed magazine, *My Own Mag* (which ran for 17 editions between 1963-66), and for a series of bizarre art and performance events, including the Stigma installation in the basement of Better Books (1965), and the *People Show* which he co-founded in 1966. *Bomb Culture*, which Nuttall published in 1968, brought him notorious fame with questions being asked about this controversial book in the UK Parliament.

The Jeff Nuttall Archive arrived at the University of Manchester in 2010 and has attracted growing

“The *Guardian* newspaper ranked him alongside celebrated figures such as Bob Dylan and Allen Ginsberg as a key countercultural rabble-rouser.”



Jeff Nuttall, *Bomb Culture* (1968). Courtesy of the Jeff Nuttall Estate



Chord screen shot. University of Manchester

“it was great to work with computer scientists - they love our structured data and we love their digital wizardry.”

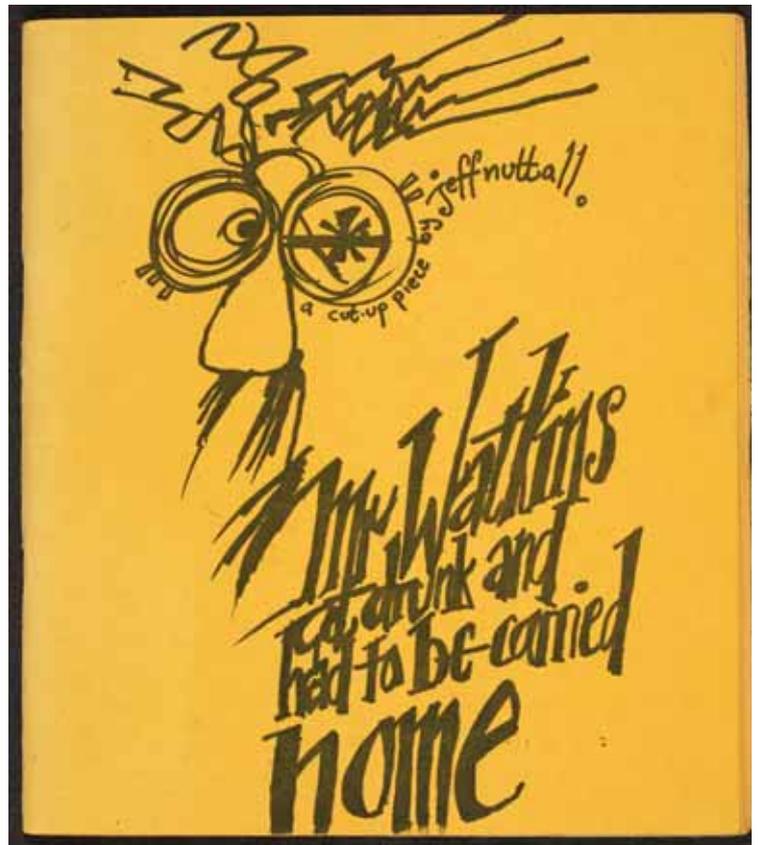
research interest. It is a relatively compact collection of correspondence, little magazines, art work, books and pamphlets. The bulk of material dates from the 1960s during the period when Nuttall lay at the centre of an international network of writers, artists, thinkers and activists. In *Bomb Culture* Nuttall describes how the underground spread organically by a strategy of self-publishing and the sharing of ideas via national and international postal services. These relationships are richly documented in the archive in letters and in the pages of short-lived underground magazines.

Nuttall's correspondence files feature a dazzling array of countercultural figures including William S. Burroughs, Michael Horovitz, Alexander Trocchi, Douglas Blazek, Mary Beach, Charles Plymell, Harold Norse, Carl Weissner and Eric Mottram. Not only did these key counter cultural figures write an awful lot of letters, they also travelled to deliver readings and to participate in performances, exhibitions and happenings with their friends and collaborators.

It was this intricate web of connections which inspired Dr Douglas Field, a lecturer in English and American Studies at the University of Manchester, to develop plans for a network map. In conjunction with the Computer Science Department, he obtained a small grant to create a visualisation of the national and transnational relationships between Nuttall and his collaborators. Veneta Haralampieva, a student computer science intern, conducted a seven-week project to develop mechanisms to capture, interrogate and visualise the complicated relationships between the hundred or so people who feature in the Nuttall archive. For a fuller account see the John Rylands Library Special Collections Blog: <https://rylandscollections.wordpress.com/2016/09/08/mapping-the-friends-and-collaborators-of-jeff-nuttall/>.

Despite a few minor hitches on the way it was great to work with computer scientists - they love our structured data and we love their digital wizardry. I hope this project will lead to future collaborations.

While the correspondence files have great research potential, I have also enjoyed examining the many



Jeff Nuttall, Mr Watkins got drunk and had to be carried home (1969). Courtesy of the Jeff Nuttall estate

books and pamphlets in this collection. Over his lifetime, Nuttall published and illustrated nearly 40 books. Most were produced by small, artisan publishers in limited editions and, until recently, his writings were out of print. To coincide with *Off Beat: Jeff Nuttall and the International Underground*, a major exhibition at the John Rylands Library, Manchester, a collection of Nuttall's writing has been republished. Edited by Douglas Field and Jay Jeff Jones and published by Verbivorous Press (2016), *An Aesthetic of Obscenity: 5 novels by Jeff Nuttall*, promises to take the reader on a journey “from the carnal to the cerebral, from high art to low down and dirty humour...”

Personal and literary papers belonging to key figures of the post-war countercultural revolution are starting to drift into collecting institutions. At the last GLAM meeting in October 2016 the idea of a project to track the archives of countercultural artists, activists and rabble-rousers was mooted. If anyone else would like to join me in this underground archive adventure, do get in touch.

Off Beat: Jeff Nuttall and the International Underground runs until 5 March 2017

Dr Janette Martin
University of Manchester

30th July, 1946.

My dear Agatha,

We have had rather a job trying to get tennis balls, but Slazengers have promised some and directly they arrive we will send them to you. Do you want them at Wallingford or in Devonshire?

Letter from Billy to Agatha, 30 July 1946. HarperCollins Publishers Archive

The Agatha Christie collection at HarperCollins

Throughout my time working in the archive of HarperCollins Publishers, no collection has provided me with more pleasure to catalogue than that of Agatha Christie. The collection has allowed me to gain a unique insight into the history of the company and how they nurtured the talent of one of their most celebrated and successful authors.

My initial thought when opening the folders containing handwritten letters from the Queen of Crime was that my palaeography skills were going to be seriously tested. The difficulty of interpreting the handwriting, however, was worth the challenge, as what I discovered was an incredibly rich assortment of correspondence between author, editors, literary agents, and fans. Spanning from 1937 to the year of her death in 1976, the letters show Agatha to be a very honest, occasionally pedantic, but overwhelmingly passionate and dedicated author.

Expecting there to be frequent references to poison and murder plots I was surprised to find one of the dominant themes emerging from the material was not crime but friendship. Woven through the entire collection is evidence of the beautiful relationship that existed between Agatha and Billy Collins (William Collins V) who became chairman of William Collins, Sons and Co. Ltd in 1945. Despite his promotion after the death of his father, Billy continued to be the primary recipient of the majority of Christie's queries and his affection for her is evident in his responses which open "My dear Agatha". Their familiarity with each other led

“the letters show Agatha to be a very honest, occasionally pedantic, but overwhelmingly passionate and dedicated author.”

to some unusual topics of conversation, such as Billy recommending a gardener who was moving to the Devon area (27 Sep 1940) and Agatha asking after a trip to Wimbledon if Billy would be able to source her some tennis balls, a request that in the aftermath of the Second World War caused Billy some trouble (Jul 1946).

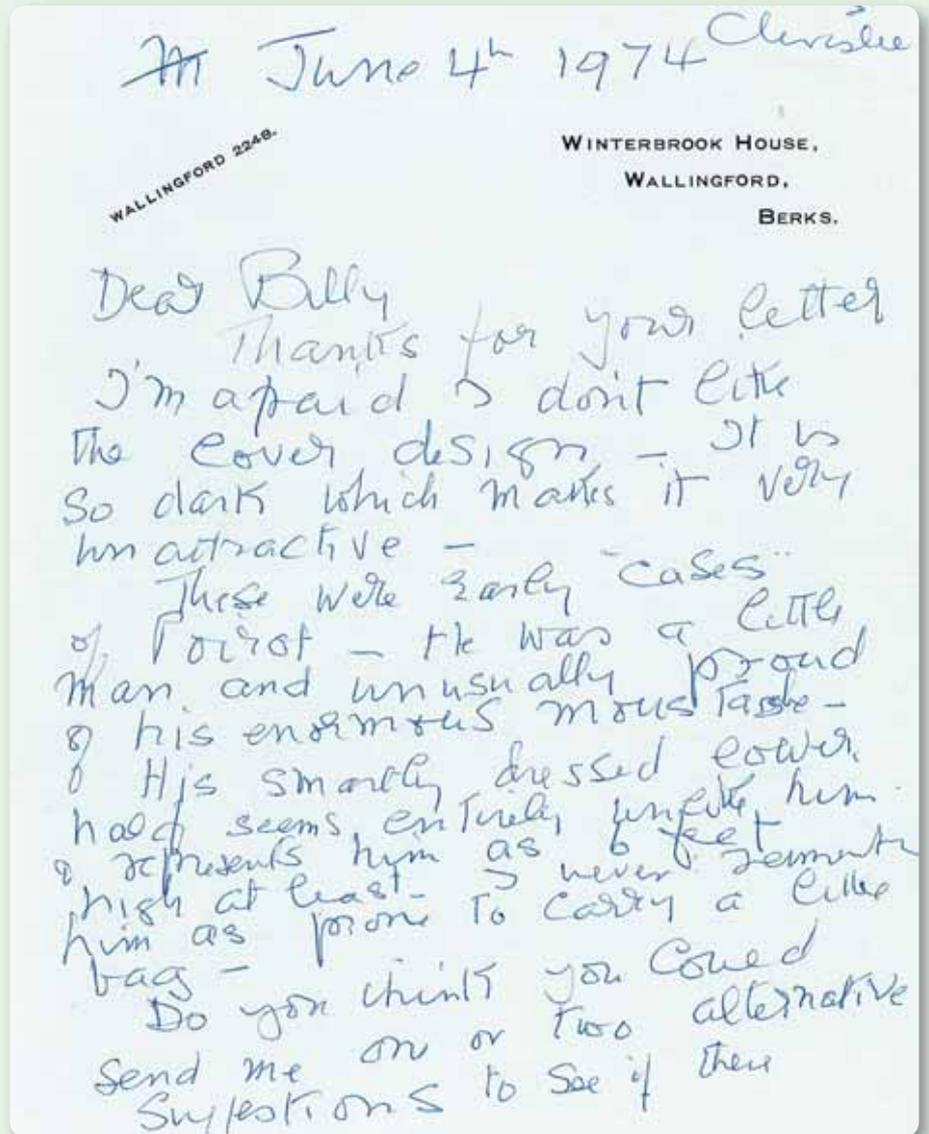
No matter how informal their relationship could be, Agatha did not allow the friendship to influence how she approached issues concerning her work and she paid Billy few courtesies when she was unhappy with the handling of her novels. Whether she was frustrated at the summary used to describe and promote her books (24 Jul 1939) or the jacket designs she was presented with (9 Apr 1947) she made her opinions clear and demanded that Billy respect them. The letters highlight the way their partnership worked to create novels that to this day are still classics within their genre. Agatha's drive for perfection and Billy's knowledge of the publishing industry meant that often they both tried to shout the loudest, yet they both listened to each other and inevitably reconciled their disagreements.

As the years progress it is difficult to read the letters when you become aware that with each one you are drawing closer to the passing of both Agatha and Billy. Towards the end of Agatha's life when her health deteriorated, it was her daughter Rosalind Hicks who conducted the majority of her business correspondence and there is a particularly upsetting letter in which she voices her concerns to Billy as to whether Agatha should consider writing another book (15 Nov 1973). The last letter from Agatha in the collection is from June 1974 in which she is asking Billy to provide an alternative cover for Poirot's *Early Cases*. Even towards the end of her life she was adamantly changing jacket designs.

Agatha died on 12 January 1976 and Billy spoke at her funeral before he himself died nine months later on 21 September. This marked the end of a very enjoyable collection to catalogue and also to revisit. The ups and downs of the publishing business, a professional partnership and a friendship helped to create an exciting catalogue that charts the growth of a legendary author.

Louise Neilson

HarperCollins



Letter from Agatha to Billy, 4 June 1974. HarperCollins Publishers Archive with permission from the Agatha Christie Estate



Agatha and Billy at the launch of *A Murder is Announced*, June 1950. HarperCollins Publishers Archive - photographer unknown



Left to right: Roger McGough, Adrian Henri & Brian Patten. By courtesy of Liverpool Library, ref. McGough/12/2/2

The Mersey Sound: 50 years of the Liverpool Poets

Influenced by the success of the Beatles and the resultant media interest in Liverpool, the heady days of the mid-1960s saw Penguin Books take the decision to devote a volume of their prestigious Penguin Modern Poets series to three virtually unknown young writers. *The Mersey Sound's* optimistic print run of 20,000 copies was expected to last ten years. Published in 1967, it sold out in three months, and went on to become one of the bestselling poetry collections of all time.

As fresh, exciting and irreverent as the decade itself, the anthology “brought poetry down from the dusty shelf and onto the street”. The three voices of Adrian Henri, Brian Patten and Roger McGough, known popularly as the ‘Liverpool Poets’, were key figures

in the city’s burgeoning underground culture. Linked by art schools and cultural happenings rather than academia, each poet has their own individual style, but are united in their influences and the immediacy of their subject matter and language. Their popularisation of poetry, and interest in its connection with art and music, marks an important development in post-war poetics. As former Poet Laureate Andrew Motion has written, “*The Liverpool poets are important because the early appearance of the work marked an unusually dynamic and original movement in British poetry, and because their continuing achievement has been loved by a large public*”.

Both McGough and Patten were born in Liverpool. McGough left the city to attend the University of

Hull, returning to work as a teacher before joining the music/poetry group The Scaffold (1963-1973), alongside Mike McGear, brother of Paul McCartney. Brian Patten, who started his working life as a reporter for the *Bootle Times*, began to attend and perform poetry at various Liverpool venues, during which time he met Roger McGough and Adrian Henri. The oldest of the three, Adrian Henri was born in Birkenhead in 1932. After graduating in Art from the University of Durham, Henri moved to Liverpool where he lived and worked as an artist, becoming interested in poetry and jazz after meeting McGough and Patten in 1961.

The critical and popular impact of *The Mersey Sound* launched the careers of all three men, which have ranged across the genres of poetry, children's literature, drama, fiction and autobiography. McGough has written poetry and fiction for both adults and children, and was awarded an OBE in 1997 and a CBE in 2004 for services to literature. Alongside his poetry, Brian Patten is also well-known for his best-selling poetry collections for children, most famously *Gargling with Jelly*, and as an editor of poetry anthologies, most notably *The Puffin Book of Utterly Brilliant Poetry* (1998) - with Henri and McGough. Adrian Henri continued to live and work in Liverpool as a visual and performance artist, poet and children's author until his death in 2000. In 2001 all three were honoured with the Freedom of the City of Liverpool.

The papers of the Liverpool Poets came to the University of Liverpool Library's Special Collections & Archives in 2007, following a generous grant from the Heritage Lottery Fund. All three collections provide insight into the Poets' working practices, and a large amount of material in each relates to *The Mersey Sound*. Contents include manuscript drafts, notebooks, corrected typescripts, and correspondence with, amongst many others, Allen Ginsberg, A.S. Byatt, Philip Larkin, Wendy Cope and Ralph Steadman. There are a number of printed works, including signed, limited editions, as well as many audio and video recordings of poetry readings, performances, and television and radio appearances.

The collections also include ephemera, from photographs and publicity material to press cuttings and even some of the costumes used in performances by The Scaffold. All material is fully catalogued and available for consultation in the Special Collections & Archives reading room.

“The three voices of Adrian Henri, Brian Patten and Roger McGough, known popularly as the ‘Liverpool Poets,’ were key figures in the city’s burgeoning underground culture.”

As part of city-wide plans to mark the 50th anniversary of the publication of *The Mersey Sound*, University Archivist Jo Klett will be curating an exhibition of items from the archive. *The Mersey Sound: 50 Years of the Liverpool Poets* opened in the Sydney Jones Library on 16 January 2017, and will run until the end of April. For more details see <http://www.liverpool.ac.uk/library/sca>.

A complementary exhibition of Adrian Henri's paintings is being shown at the University of Liverpool's Victoria Gallery & Museum (<http://vgm.liverpool.ac.uk>). Henri's 1960s visual works, just like the *Mersey Sound* poems, draw on popular icons, consumer products and cityscapes to humorous and surreal effect. Curated by Paris-based art historian Catherine Marcangeli, *Adrian Henri: Poetry and Painting 1960-2000* brings together pictures and poems, and is also open until the end of April 2017.

Jenny Higham

University of Liverpool Library

Young curators from Excelsior Academy meet Michael Morpurgo at the 2016 launch of *Michael Morpurgo: A Lifetime in Stories*. Image ©Seven Stories The National Centre for Children's Books



From archive to the arts – storyweaving with Michael Morpurgo’s archive at Seven Stories

Seven Stories, The National Centre for Children’s Books is the holder of a unique archive of material relating to British children’s literature from the 1930s to the present day. Housed in Felling, Gateshead, our ever-growing collection contains notes, manuscripts, sketches and scribbles from over 250 authors and illustrators - including people like David Almond, Enid Blyton, Philip Pullman, Judith Kerr and Diana Wynne Jones.

In 2015, Michael Morpurgo, one of the UK’s most prolific, well-loved and bestselling children’s authors, donated his entire current and future archive to Seven Stories. We were very excited to discover that the material he entrusted to us includes typescripts, press cuttings, film treatments and original handwritten manuscripts of his most famous titles, including *War Horse*, *Private Peaceful* and *Kensuke’s Kingdom*.

www.archives.org.uk

When compiling our 2016 exhibition *A Lifetime in Stories*, a showcase of Michael’s life and work, we were also thrilled to unwrap a very special item on loan from his personal collection - an item that turned out to be the spark that ignited our whole learning programme for the exhibition.

At the beginning of *War Horse*, there is an author’s note that describes in detail a painting hanging in Michael’s home village of Iddesleigh in Devon: “*In the old school they use now for the village hall, below the clock that has stood always at one minute past ten, hangs a small dusty painting of a horse.*”

When the book was adapted for the stage, and also into a Steven Spielberg film, it experienced a resurgence of popularity, and eager fans made a pilgrimage to

Iddesleigh village hall to see the painting that inspired the book - only to discover that the author's note, like the rest of the story, was fictional and that in reality there was no such painting under the clock.

In response, Michael commissioned Ali Bannister, the artist who painted pictures of Joey for the *War Horse* stage show, to paint an authentic likeness of the fictional Joey - to mimic the style of the First World War and hang just as described in the book. We loved this idea - that a weighty 'artefact' had been produced from a fictional story - and decided to put this idea of 'story weaving' (or blending reality and fiction) at the heart of the exhibition learning project.

Working with Seven Stories for two weeks, a group of young people aged 11-14 from Excelsior Academy in the West End of Newcastle used a range of creative approaches to investigate and interpret Michael's books and archive. They used drama to respond creatively to a range of Michael's books and express characters' thoughts and feelings. They explored and discussed the author's notes and research from the archive, and worked with our curatorial team to choose items for display. Finally, the group tested out Michael's writing tips, experimented with his process and wrote the beginnings of their own stories.

Crucially, the group worked with professional artists Ben Jeans Houghton and Sophie Soobramanien to design and build a new set of artefacts (or 'Artefictions' as we called them) inspired by Michael's writing and their own. This meant that alongside the original painting of Joey from *War Horse* we were able to exhibit items including Billy's medal from *An Eagle in the Snow*, an architect's model of Mudpuddle Farm from *Pigs Might Fly* and a theatre costume maquette from *My Father Is a Polar Bear*. Each young person wrote their own fictional museum labels to accompany their objects in the exhibition, inviting visitors to 'step into' the fiction and treat the objects as real artefacts.

The result was a series of fantastic, high quality creative responses to Michael Morpurgo that genuinely reflected the young people's unique skills, interests and perspectives. Our exhibition was enriched and energised by the representation of young people as artists, writers, curators and critical readers, and by their interpretative voices running throughout. At the exhibition launch, one of the young people made a speech to the assorted VIPs,



One of the Artefictions made by young curator Angelica - an Architect's model for 'Mudpuddle Farm', from *Pigs Might Fly*. Image ©Seven Stories The National Centre for Children's Books

eloquently describing in her own words how valuable the experience was. As Michael reflected afterwards, books are unfinished until they are read - it is the readers who tell us their meaning.

Michael Morpurgo: A Lifetime in Stories is at Seven Stories, The National Centre for Children's Books until 2 July 2017, before touring to the V&A Museum of Childhood in London (22 July 2017 – 25 February 2018), The Dick Institute in Kilmarnock (Autumn 2018) and Leeds City Museum (Spring 2019).

Beth Coverdale
Seven Stories

The David Lodge papers

Researcher Sophie Gaberel explores the David Lodge Papers at the Cadbury Research Library, University of Birmingham.

Novelist, playwright and literary critic, the contemporary British writer David Lodge is one of the most successful authors of the second half of the 20th century. Born in South London on 28 January 1935, he now lives in Birmingham and is Emeritus Professor of English Literature at the University of Birmingham, where he taught from 1960 until 1987, before taking early retirement to write full time.

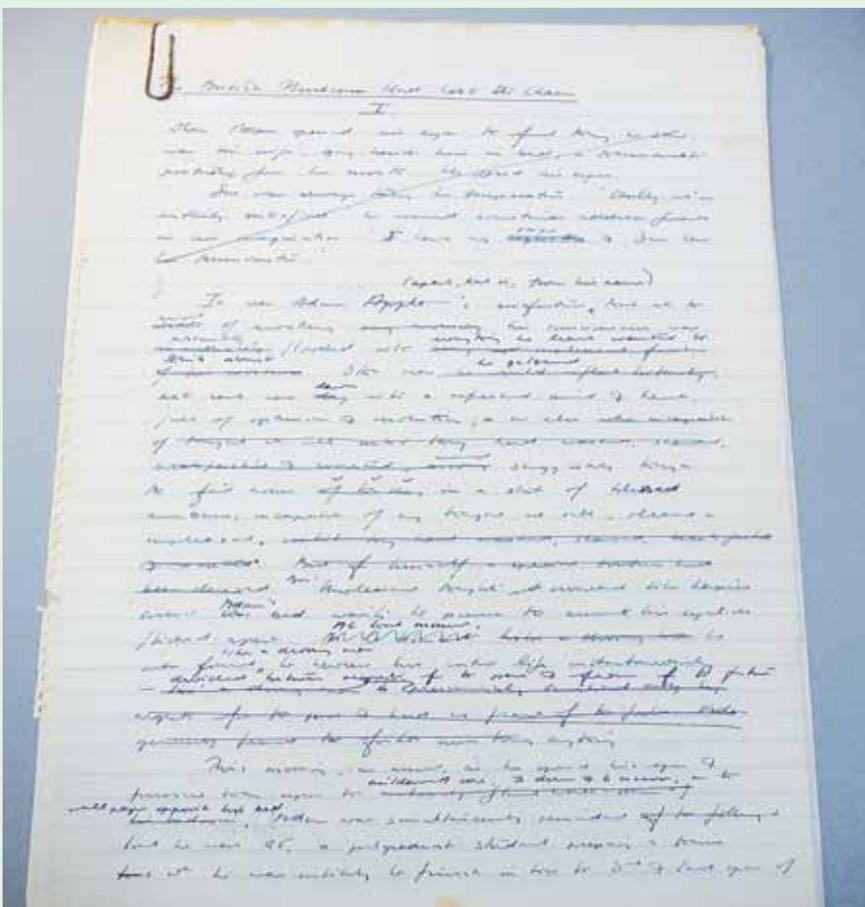
An extensive archive of his literary papers is thus quite naturally held in the Special Collections Department at the Cadbury Research Library of the University of Birmingham.

It was in August 1999, while writing a PhD dissertation focusing on television adaptations of his novels and plays, that I first had the opportunity to access these documents. They were then held in the former premises of the Library and, at that time, the help of Senior archivist Philippa Basset in registering for consultation was priceless.

www.archives.org.uk



The David Lodge Papers. Small World. Box 4 (Restricted access). With permission of David Lodge



The David Lodge Papers. The British Museum Is Falling Down. Working Notebook (manuscript, p.1). With permission of David Lodge

I thus discovered that a first collection of David Lodge's literary papers (1960 to 1988) had been deposited in 1989. Additional papers had been purchased in 1995 and further deposits had been made by the author in 1997. These manuscripts, typescripts, notebooks, correspondence and drafts filled 43 boxes.

The collection description then read (and still does) as follows:

"The collection comprises the principal literary papers of David Lodge which consist of holograph manuscripts, first and final (copy edited) typescripts, galley and page proofs, foul papers, research papers, working notes and some correspondence relating to nine published novels and one unpublished novel, a stage play and nine works of non-fiction, together with scripts and other papers of the television adaptation of two of his novels."

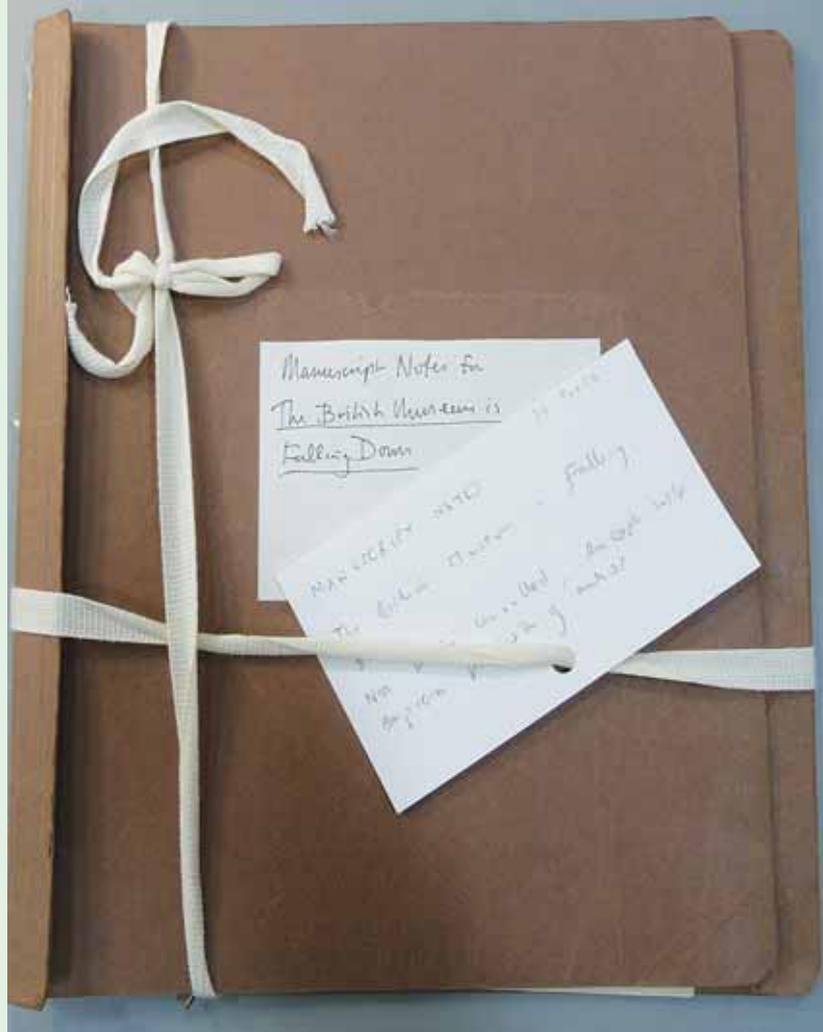
Consulting these documents (including those with access dependent on permission of the author) has shed a new light on his work and offered insights into his creative process and method. Besides, it has allowed me to witness with great interest the process of literary creation he would describe, years later, in *The Year of Henry James* (2006) and how:

"The initial idea... always has a prehistory in the writer's life... which is interesting to try and trace. That is also part of the work's genesis, as it is the process by which the idea is developed, brooded on and modified, in the writer's mind or notebook before the actual writing begins."

It was also at the University of Birmingham, that summer, that I had my first encounter with the writer in order to explain my research project. There have been several others since then, to discuss his work.

In August 2012, I received his permission to re-access his archive (including papers collected in 2000). This research aims at tackling the themes of literary heritage and memory as well as charting a compositional criticism of the writer's work through 'ur-texts' - a term standing for any original version of any text, carefully reconstructed from available evidence.

David Lodge is now writing his memoirs (the first volume, *Quite a Good Time to Be Born: 1935-1975* was published in January 2015), and had to consult many archives, photographs and diaries in order to tell



The David Lodge Papers. The British Museum Is Falling Down. Working Notebook. With permission of David Lodge

“This research aims at tackling the themes of literary heritage and memory as well as charting a compositional criticism of the writer's work”

his story with care. He notes that “they have proved an invaluable database for writing both fiction and non-fiction, and often remind me of things I have completely forgotten.”

Lodge recently told the Cadbury Research Library that he might transfer other tranches of material once the work has been completed. I look forward to it as I would be pleased to continue my academic research on his literary papers and consider digital publication of my findings. It will be a means to give readers access to a fuller and more systematic knowledge of one of the most significant figures in the literary world.

Sophie Gaberel

Do you remember the many men so beautiful?

Interpretation and engagement with the archive collections at the National Library of Wales has taken many formats this year - through photography, exhibitions, opera, podcasts, light installations, novels and films. One of the collections which has been a focus of these engagements is the papers of artist and writer David Jones.

David Jones (1895-1974) was an accomplished artist who produced watercolours, illustrations and inscriptions, and who also gained acclaim as a poet, especially as the author of *In Parenthesis* in 1937, and the long prose poem *The Anathemata* in 1952.

(Mametz): Aled Rhys Hughes and David Jones exhibition

On 10 July 1916, during the Battle of Mametz, nearly 4,000 soldiers of the 38th Welsh Division were killed, wounded or declared missing. In 1937 this forest was the focus of David Jones' experimental poem, *In Parenthesis: seinnyessit e gledyf ym penn mameu* (1937), an account of his own harrowing experiences in the battle.

Inspired by this important landscape in Welsh history, as well as David Jones' seminal work, photographer Aled Rhys Hughes has tried to answer the question: does this landscape have a memory of what happened here one hundred years ago?

Items from the David Jones archive were shown alongside these striking images of the scene, which even today still bears the scars of battle.

Words of War: Conflict in Welsh literature exhibition

This exhibition displayed *The Book of Aneirin* (NLW Llyfr Aneirin (Cardiff MS 2.81)) side by side with the *In Parenthesis*

manuscript (David Jones Papers LP2/4) for the first time.

For centuries, Welsh poets and prose writers have depicted the experience of war, either by celebrating victories or mourning defeat. This exhibition focused on four historic conflicts from the 6th to the 20th centuries - Catraeth, Cilmeri, Bosworth and the Somme.

At the start of every part of his long poem David Jones uses quotations from the 6th century Welsh poem *Y Gododdin* from the *Book of Aneirin*. One of these roughly translated means "his sword rang in mothers' heads". Jones places the battle of Mametz in the context of the *Y Gododdin* poem, which describes a battle fought in the Old North, now Catterick. It's an elegy that commemorates the slaughter of 300 men in battle, from which only the poet survived to tell the tale. He returns to tell the story and the memory of the battle is not forgotten.

Welsh National Opera - *In Parenthesis*

To mark their 70th anniversary and to commemorate the First World War, the Welsh National Opera (WNO) commissioned a world première of a major new opera *In Parenthesis* by young British composer Iain Bell. The libretto was written by husband and wife David Antrobus and Emma Jenkins and directed by David Poutney.

The Libretto starts with the haunting theme 'Do you remember the many men so beautiful', which is repeated later in the opera. Remembering is a constant theme, and the desire to share a memory and tell and retell the story based on our own understanding of the truth.

After spending some time looking through the archive at the Library, the



(Mametz) ©Aled Rhys Hughes



Final manuscript draft of Part IV of *In Parenthesis* including a drawing of a soldier in David Jones' hand. NLW David Jones Papers, LP2/6 © Trustees of the David Jones Estate

WNO researchers selected material that was then used in the programme, but also in related web content, podcasts and YouTube clips. Outside the Cardiff Millennium Centre where the opera was performed there was also a light installation called the Field where the public could 'walk among the fallen'.

Nia Mai Daniel

National Library of Wales

Scared of heights? - Not ideal for an archivist!

When I received the December 2016 New Professionals issue of ARC magazine I was immediately drawn to the wonderful illustration on the cover by Peter Morpew from the University of Glasgow Archive.

Rendered in broad strokes of primary colour, the illustration captures a man on the top rung of a stepladder, retrieving or replacing an archive box from high shelving. It is a refreshing and original representation of what for most archivists is a very familiar image: ‘person up a ladder in search of a box file’.

Morpew’s picture got me thinking. In many instances, the only way of optimising the available space within an archive repository is to install high bay static or mobile shelving. But the upshot of high bay shelving is ‘working at height’, also known as ‘WaH’, which has considerable implications for organisations and their employees.

In the UK, Manual Handling Operations Regulations state that any action involving your feet leaving the floor requires both adequate mechanical handling equipment and sufficient training for the employee. This might include a simple set of steps for accessing the top shelf, for example, or provision and training in the use of machines such as WaV or Genie order pickers to enable work at height to be carried out safely.

While these latter machines are excellent at facilitating picking at height, they are not for the faint-hearted, and require training for all employees before use. Order picker machines and their ilk also come under the Provision and Use of Work Equipment Regulations (often abbreviated to PUWER), meaning that they must be serviced, maintained, suitable for intended use and operated only by people who have received adequate instruction and training.

Is there any way to avoid WaH? One potential solution is to install a two-storey mobile shelving system. Electronically controlled and fitted with relevant safety features to protect users, this system is effectively double decker electronic



Two-storey mobile shelving system. © Simon Hadley.



Two-storey mobile shelving system. © Simon Hadley.

mobile shelving with its own intermediate mezzanine floor and a staircase for employee access to the upper tier. The system can also be fitted with an integrated hoist, to eliminate the need to carry heavy items up and down stairs.

Apart from basic system training for operators, two-storey mobile shelving is a straightforward method of maximising storage in a high-ceilinged space without the need for picking machinery. Working at height is eliminated and faster retrieval rates can be achieved.

The system also bypasses some of the issues associated with the construction of a structural mezzanine floor, for example a reduction in storage capacity due to load bearing columns and thicker floors.

Excellent use of light and ventilation is achieved because this type of system has its own integral steel grid floor. Motion triggered LED lighting can be installed too, saving significant amounts of energy.

So, if you or your staff feel nervous the next time you’re up a ladder, a two-storey mobile system could be the answer.

Rob Dakin

Bruynzeel Storage Systems



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