

Report on a survey of GLAM members' acquisitions policy and practice

Introduction

1. The Group for Literary Archives and Manuscripts (GLAM) was established in 2005 to bring together archivists, librarians, curators, writers, researchers, and anyone else with an interest in the collecting, preservation, use and promotion of literary archives and manuscripts in Britain and Ireland. Further information about GLAM is available at <http://archives.li.man.ac.uk/glam/index.html>
2. As its first substantial project, GLAM conducted a survey of UK libraries and archives which was aimed at gathering information about their current acquisition policies and practices in the field. The survey was directed to members of GLAM and to particular institutions known to hold literary archives and manuscripts; invitations to participate were also disseminated through relevant professional listservs.
3. The survey had three main sections. Section 1 requested contextual information about the nature of the respondents' literary collections. Questions in Section 2 related to acquisition policies. Questions in Section 3 enquired about recent acquisition practice, with one supplementary question about the uses to which literary manuscripts and archives were put. A copy of the survey questionnaire appears as Appendix 1 to this report.
4. Completed survey forms were returned by all copyright and national repositories and by some 50 further university libraries; together they accounted for some 80% of all responses. Other respondents included author houses, museums, schools, and a County Record Office, and more were later gathered from Cambridge and Oxford colleges. Attempts to encourage more responses from Record Offices, were unsuccessful, suggesting that literary collecting is not a high priority for most at present.
5. Consequently, the survey may largely be regarded as a survey of national and university libraries and related institutions, though this was not the original intention. GLAM will continue to seek to broaden its membership and to find ways of making its activities relevant and useful to a broad base of custodians.
6. The recommendations arising in the body of the report are as follows:
 - R1. 'Headline statements' summarising institutions' literary collection strengths as submitted to the survey should be made available through the GLAM website, subject to the agreement of the members responsible for them and any alterations they might wish to make. The statements should be cross-searchable. Institutions not covered by the survey should be invited to contribute comparable statements.**
 - R2. Institutions affiliated to GLAM should be encouraged to produce and maintain written acquisition policies. Where such policies are comparatively comprehensive in scope, covering acquisitions that range beyond the literary,**

GLAM

Group for Literary Archives and Manuscripts

their relevance to the potential acquisition of literary archives and manuscripts should be ensured.

These policies should be compatible, if possible, and informed by the guidelines available at:

http://www.nationalarchives.gov.uk/documents/archive_collection_policy.pdf

The policies should be publicly available, preferably in hardcopy and electronic format, and where possible linked to the GLAM website.

R3. GLAM should seek to identify gaps in current collecting activity, with active consideration of issues of representation of poorly represented groups, such as writers from ethnic minority communities, and of geographical neglect.

R4. GLAM should play a positive role in identifying 'virtual collections' with close connections, in such categories as genre or movement, which are physically separated in accordance with their 'local' features, and should publicise these groupings through its website.

R5. GLAM should identify members willing to advise others on collections analysis and publicise this service. Outline guidance on collections analysis should be presented on the GLAM website

R6. GLAM should collect reports from members on the digital literary archives and manuscripts which come to their attention and their practice if they are acquired, with a view to informing the work of The British Library, The National Archives and others.

R7. GLAM members should take account of the guidelines and advice available at http://www.nationalarchives.gov.uk/archives/deposit_agreements.htm when drawing up loan agreements.

R8. Members should seek to identify emerging authors of promise, especially those with local or institutional connections, and convey an early interest in their manuscripts to them when appropriate.

R9. When considering purchases or the acceptance of gifts, GLAM members should routinely make themselves aware of the potential interest of others in the material concerned. If not proceeding with an acquisition, members should inform vendors and potential donors of other options they might pursue.

R10. The many survey respondents who have no regular, recurrent acquisitions funding for purchasing manuscripts should seek to persuade their parent institutions to allocate some such annual funding.

R11. Institutions seeking to purchase literary archives and manuscripts should apply for grants more frequently, particularly when pursuing relatively modest acquisitions.

R12. GLAM should initiate discussions with representatives of the Heritage Lottery Fund and other grant-making bodies to clarify issues relating to the

GLAM

Group for Literary Archives and Manuscripts

eligibility of recently created material for grant aid and to public engagement with grant-supported purchases.

R13. Members should review their decision-making processes in respect of acquisitions with a view to making them more efficient and rapid if possible.

R14. Views on whether university repositories of literary manuscripts and archives, freely accessible to the public, might be eligible for the VAT concessions afforded to university museums and galleries should be sought from the UK Literary Heritage Working Group.

R15. Following discussion with sympathetic professional valuers, GLAM should develop guidelines for members on seeking valuations for literary archives and manuscripts.

R16. GLAM should systematically and regularly collect, and publicise, key data from its members on the acquisition and use of literary archives and manuscripts. Members should be encouraged not only to provide quantitative information in a standard format, but to submit descriptive case studies of significant initiatives.

Collections Overview

7. Respondents were asked to provide a short (100 word) 'headline' statement describing the quality, size and significance of their repository's holdings in the field of literary archives and manuscripts. Virtually all respondents attempted such a statement and these descriptions range from those of large and varied collections covering "Anglo-Saxon verse to papers of contemporary writers including European writers" to others only having "occasional" literary strengths.

8. These headline statements are a useful source for anyone wishing to know the essential nature and extent of the literary holdings of a particular repository. Much information of this kind could be assembled from a variety of other sources, but it is valuable to have it in easily accessible, digest form.

9. The statements indicate good representation of the range of literary genres, including poetry, the novel, drama (for TV, film and theatre), life writing, journalism and broadcasting, literature in translation and children's literature (in all its forms). There is good representation of the history of the book and materiality and transmission of texts, including publishing archives and papers relating to typographers, printers and illustrators.

10. Although there is a marked, particular emphasis on recent and contemporary writing in the statements, collections cover a wide chronological range and a wealth of literary periods. It is clear that manuscript and archival material relating to some individual writers has been collected by more than one institution: two or more institutions headlined strength in the manuscripts of writers such as the Brontë family, Ruskin, Kipling, T.E. Hulme and Virginia and Leonard Woolf.

GLAM

Group for Literary Archives and Manuscripts

Recommendation 1

'Headline statements' summarising institutions' literary collection strengths as submitted to the survey should be made available through the GLAM website, subject to the agreement of the members responsible for them and any alterations they might wish to make. The statements should be cross-searchable. Institutions not covered by the survey should be invited to contribute comparable statements.

Collecting Policies

11. Nearly two-thirds of respondents reported having a current collecting policy, formal or informal, that enabled them, in principle, to acquire literary archives and manuscripts. However, only half of them were able to provide a *written* policy explicitly or implicitly relating to the acquisition of such material. It would seem that written acquisition policies are self-evidently desirable to give focus and consistency to collecting, and for their capacity to communicate collecting aspirations and boundaries to others.

Recommendation 2

Institutions affiliated to GLAM should be encouraged to produce and maintain written acquisition policies. Where such policies are comparatively comprehensive in scope, covering acquisitions that range beyond the literary, their relevance to the potential acquisition of literary archives and manuscripts should be ensured. These policies should be compatible, if possible, and informed by the guidelines available at:

http://www.nationalarchives.gov.uk/documents/archive_collection_policy.pdf

The policies should be publicly available, preferably in hardcopy and electronic format, and where possible linked to the GLAM website.

Collecting profiles

12. In response to a series of questions about the special emphases of collecting policy, whether formal or informal, only two characteristics were very widely shared – concentration on *writers associated with a particular institution* and, to a lesser extent, concentration on *writers associated with a particular geographical area*. The prevalence of the former is consistent with the high incidence of university-based respondents and implies a strong bias in national collecting towards the acquisition of work by writers who were university-educated. Geographical collecting may only partly compensate for this.

13. Those respondents whose collecting policies take account of the geographical area of writing refer to regions (for example, Yorkshire, the North East, the North and the South West of England, North of Scotland, West Scotland, Wales, Ireland) rather than more specific localities. Also, the notion of Benedict Anderson's "Imagined Community" pervades the collecting policies of some: for example, the idea of Scotland includes "those who live abroad temporally or permanently" as well as writers who are immigrants to Scotland. There are gaps in the geographical coverage as represented in the survey and a picture of incomplete collecting emerges. No one explicitly claims to be collecting the writing of the South East of England or East Anglia.

GLAM

Group for Literary Archives and Manuscripts

14. Very few respondents indicated that their policies consciously took account of such criteria as chronological periods, literary circles, movements, and genres. Only a few respondents collect following criteria such as 'Writing for children' or 'British Theatre History' as a matter of policy. Only 3 respondents indicated that the issue of the identity (gender, ethnicity, and sexuality) of writers and writing is a primary consideration in their collecting. It does not necessarily follow that literature conforming to such criteria is being neglected, as it may be collected incidentally in accordance with 'local' criteria, geographical and institutional, but it reduces the likelihood that collections connected by non-local characteristics will be located together. Sometimes the fact that writers lived or were educated in the same place may be a coincidence of little apparent consequence.

Recommendation 3

GLAM should seek to identify gaps in current collecting activity, with active consideration of issues of representation of poorly represented groups, such as writers from ethnic minority communities, and of geographical neglect.

Recommendation 4

GLAM should play a positive role in identifying 'virtual collections' with close connections, in such categories as genre or movement, which are physically separated in accordance with their 'local' features, and should publicise these groupings through its website.

In general there appears to be some inconsistency between the kinds of literary manuscripts and archives described in the headline statements and the answers given to survey questions about current collecting policy. This discontinuity between the established literary strengths of a repository's holdings and how they are currently to be developed may result from pragmatic recognition of what currently seems feasible. However, it may also reflect some members' uncertainty about analysing their collections within the framework of a series of literary categories to establish where their strengths (and weaknesses) and their potential actually lie. GLAM could play a leading role in supporting curators through the process by providing advice about collections analysis to inform policy, and guidelines on analysis (available through the GLAM website).

Recommendation 5

GLAM should identify members willing to advise others on collections analysis and publicise this service. Outline guidance on collections analysis should be presented on the GLAM website

Formats

15. A series of questions relating to special archival formats established that most respondents were willing, as a matter of policy, to acquire photographic material, sound recordings and audio-visual material and, in practical terms, were able to do so. However, fewer than half of the respondents were willing to acquire three-dimensional objects and many others, though willing in principle, expressed themselves unable to do so in practice. We may infer that non-documentary sources of information are generally welcomed as integral parts of multi-faceted collections, but that three-dimensional objects present more difficulties for repositories essentially of 'paper'.

GLAM

Group for Literary Archives and Manuscripts

16. Over half of the respondents were willing to acquire literary archives and manuscripts in electronic format. Given the rapid growth in the 21st century of material in electronic form - material that formerly would have existed on paper as well as kinds, such as email, with no necessary paper antecedents - it must be some cause for concern that nearly half of the respondents were unwilling to acquire it. It would appear that this unwillingness arises less from indifference than from frequent institutional uncertainty about, or inability to, handle born-digital archival material.

17. The inherent problems of collecting and preserving digital material, of establishing a market in such material, and of providing access to it, remain to be solved but GLAM should monitor valuable work in the area being undertaken by The British Library, The National Archives and others.

Recommendation 6

GLAM should collect reports from members on the digital literary archives and manuscripts which come to their attention and their practice if they are acquired, with a view to informing the work of The British Library, The National Archives and others.

Loans

18. The acceptance of loans (or deposits) of literary archives or manuscripts is clearly a valued means of enhancing collections. Only three respondents expressed themselves unwilling to accept the loan of such material on any terms, with other respondents equally divided between those who would be unwilling to accept indefinite loans and those who would be unwilling to accept fixed-term loans.

19. Professional advice on drawing up loan (or deposit) agreements is available from The National Archives.

Recommendation 7

GLAM members should take account of the guidelines and advice available at http://www.nationalarchives.gov.uk/archives/deposit_agreements.htm when drawing up loan agreements.

Acquisition practice

20. Respondents were asked to list five of their most significant acquisitions of the five year period immediately preceding their response to the survey. Over 100 collections or items from the five year period were reported, all being regarded as 'significant'. The intention was not to duplicate the work of other established bodies gathering data on acquisitions, but to assemble selective information about acquisitions to be set in their factual context.

21. The surveying has provided GLAM members with far more detailed information about current literary collecting activity than has readily been available before. The 20th century acquisitions ranged over poetry, prose, drama and literary criticism, and included

GLAM

Group for Literary Archives and Manuscripts

archives of magazines, publishers and other organisations as well as those of individuals.

22. Leaving aside better known major acquisitions of the national libraries, the selective five-year list includes substantial collections of John Banville, Isaiah Berlin, Malcolm Bradbury, Charles Causley, Robert Crawford, Daphne du Maurier, Herbert Farjeon, Elaine Feinstein, Alan Garner, Philip Hobsbaum, Richard Hoggart, Philip Larkin, Barry MacSweeney, Frances Partridge, Arnold Ridley, Piers Paul Read, Jack Rosenthal, Siegfried Sassoon, George Szirtes, Sue Townsend, Evelyn Waugh, Robert Westall and Israel Zangwill. Of these 23 collections, 14 were gifts or bequests, 3 were loans and 6 were purchased. Archives of Carcanet Press, Enitharmon Press and the Rampant Lions Press were also purchased.

23. There were important, though less extensive, acquisitions of manuscript material by Samuel Beckett, Henry Green, Seamus Heaney, Ted Hughes, D.H. Lawrence, Stevie Smith, Hugh Walpole and Virginia Woolf. Of these, 3 were gifts and 5 were purchased.

24. However, only 14 respondents actually reported a full 5 significant acquisitions; the others listed fewer and in 6 cases none, though all the institutions which reported none are all known to hold notable literary archives and manuscripts acquired in earlier years. Simultaneously, it is also known that some of the institutions reporting 5 significant acquisitions could have reported several more of similar quality if given the opportunity.

25. Thus it is confirmed that levels of acquisition activity vary greatly between institutions, some acquiring frequently and consistently, others comparatively rarely, others never despite having acquired significant literary holdings in the past. This enormous range in capacity to purchase should always be borne in mind when observations about our national practice are made.

26. Most by far of the acquisitions reported were of 20th-century material, although the request for information (like GLAM itself) was not limited chronologically. It appears that very few institutions have recently been collecting significant literary manuscript material from the nineteenth century or earlier. This must be a cause of concern, as the presence of earlier collections is certainly not confined to those institutions which currently acquire such material; few collections would not be enhanced by relevant additions and a wide range of material for potential acquisition continues to come onto the market.

27. The collecting of earlier material seems to be confined to the national libraries, half a dozen large university libraries, and specialised collecting institutions like the Tennyson Research Centre and the Brontë Society. Excepting these specialised locations, the institutions collecting relevant pre-1900, or indeed pre-1950, material are also, broadly, those most active in later 20th-century collecting.

28. It is evident that there is little collecting of younger writers whose reputations are still to be made. This may be unfortunate as the early establishment of a collecting relationship with a promising writer may be advantageous later on. For example, Leeds began to acquire from Simon Armitage when he was relatively little known; well over a

GLAM

Group for Literary Archives and Manuscripts

decade later, his sense of loyalty and his reluctance for his archive to be divided were major factors in his rejection of a strong approach from a well-known American institution.

29. Libraries may understandably play safe regarding younger writers, waiting for their standing to be better established. Their early work is partly represented in the magazine and publisher archives which are acquired. Nevertheless, UK librarians and archivists are well-placed to monitor the emergence of new writers, particularly those associated with their localities, and they might more often use their judgement, and others' advice, to back potential winners early in the race.

Recommendation 8

Members should seek to identify emerging authors of promise, especially those with local or institutional connections, and convey an early interest in their manuscripts to them when appropriate.

Relation of acquisition practice to policy

30. Consistently with most acquisition policies, almost all the reported acquisitions had strong local associations for the institutions making them, whether by purchase or by other means. From this one could infer that a regionally-distributed national collecting strategy is operating de facto.

31. However, the notion of 'locality' is seldom absolute and straightforward. Thus, for example, a writer may have been born and educated in one place, but have a career associated with another place far away. A very common situation reflected in the survey is for a writer to have a connection with a university where he or she was educated, or perhaps employed, but subsequently to be connected with another different location (even another university). Many universities collect material relating to alumni and former/present employees, in a sense laying claim to them, but it does not follow that this should necessarily take precedence over other reasonable claims.

32. The possibility of a concerted approach to acquisition based on locality is also challenged by the presence of institutions which collect thematically, such as Seven Stories, the Centre for Children's Books in Newcastle, with its aim of collecting archives and manuscripts relating to writing for children or Liverpool University collecting Science Fiction, as well as institutions dedicated to collecting single individual authors, or groups of authors linked for instance by association with Romanticism.

33. It is therefore likely that conflicts of legitimate interest will arise in relation to potential purchases. Although relationships developed through GLAM might contribute to resolving or avoiding conflicts between institutions in the case of material put up for auction, sales by private treaty – either proposed by the trade or by private owners, including writers – would be harder to address. GLAM should encourage institutions at least to consider, when offered material, whether there is another, more appropriate, home for it where it might be offered.

34. When there is such coincidence of interests in the case of proposed gifts, it would be desirable, in principle, for the giver to be made aware of the possible options for

GLAM

Group for Literary Archives and Manuscripts

placing their gift and the merits of different courses of action. However, it is recognised that when an institution is offered an intrinsically valuable gift, the inclination to accept it is a good deal stronger than the inclination to respond with disinterested advice to offer the gift elsewhere.

Recommendation 9.

When considering purchases or the acceptance of gifts, GLAM members should routinely make themselves aware of the potential interest of others in the material concerned. If not proceeding with an acquisition, members should inform vendors and potential donors of other options they might pursue.

Financial considerations

35. Institutions are naturally cautious about publicising financial matters relating to acquisition and information was requested on the understanding that it would only be used to inform generalisations, with individual responses remaining confidential. Only one respondent refused to give such information.

36. Respondents were asked to state their actual expenditure on literary archives and manuscripts in the year 2005. Predictably, the National Libraries spent far more than any others, apart from the Bodleian which had an exceptional year acquiring the Abinger papers. Excluding Oxford, the total relevant expenditure by universities in 2005 was £224,000. However, three large institutions accounted for nearly 90% of this total and most of the rest was spent by four more institutions. We can infer that this imbalance is not only characteristic of a particular year, as the seven institutions spending most significantly included those (besides the National Libraries) which reported having recurrent, annual acquisitions funding.

37. Otherwise, institutions are reliant on case-by-case, making occasional large one-off acquisitions when unusually important opportunities arise. They are unable to purchase frequently and some institutions reported never having any funds for purchasing manuscripts at all.

38. These widely differing financial circumstances clearly have significant implications for the implementation of acquisition policies, for putting theory into practice. Although these policies suggest a broadly regional basis to collecting which with further refinement could be regarded as offering national coverage, the ability to turn aspiration into actual achievement on a consistent basis is very varied.

39. The availability of recurrent funding for the acquisition of manuscripts, however modest a proportion of an institutions' total acquisitions budget, would provide an incentive for the librarians and archivists concerned to monitor, to seek and to act on opportunities for collection development, thereby adding to their experience, demonstrating an active interest in the field to writers, the trade, and to others, and giving a basis for securing grant aid.

40. A further characteristic of recent and contemporary collections of material, with serious financial implications, is their potential to grow with the creation of new material - a living writer continues to write, publishers continue to publish, and so on. The fact that

GLAM

Group for Literary Archives and Manuscripts

an initial purchase is, in principle, only a beginning must be recognised when the purchase is made and may even be a deterrent to starting a worthwhile collection in the first place. This reinforces the conviction that some form of recurrent institutional funding is desirable.

Recommendation 10

The many survey respondents who have no regular, recurrent acquisitions funding for purchasing manuscripts should seek to persuade their parent institutions to allocate some such annual funding.

41. Though the national libraries generally acquire by purchase, some two-thirds of the significant acquisitions reported by universities in the survey were received by gift or bequest, or were on loan from their owners. Without this generosity, the level of acquisition activity would have been much lower. Most of the gifts were offered by their owners, rather than being solicited, and they tended to be of low market value, with a few notable exceptions. Significantly, two of the highest value gifts were made by generous private collectors rather than by writers or others actually generating manuscripts. This bears out the proposition that many writers, small publishers and other practitioners regard their manuscripts and archives as important potential sources of income.

Grant aid

42. About a quarter of respondents indicated having received grants in support of acquisitions from the MLA/V&A Purchase Grant Fund and/or from the Friends of the National Libraries (and in one case National Heritage Memorial Fund) during the five-year survey period. These grants accounted for proportions of their total expenditure ranging from 10% to 75% and clearly play a very important role when purchasing takes place. However, about three-quarters of respondents did not apply for grants and an indication from the published Purchase Grant Fund data is that libraries and archives are much less active in pursuing grants than museums and galleries.

43. There is less imbalance between sectors in terms of the actual total amounts of funding allocated, reflecting the willingness particularly of museums to request small amounts of money more frequently than libraries and archives. GLAM members should therefore be encouraged to apply for grants more often when considering relatively inexpensive purchases. Only two respondents, both national libraries, reported having applied for any grant and then failing to get it.

44. Only one university and one independent archive reported success with a Heritage Lottery Fund application (and one of these related to a collection mainly of printed books), but two National Libraries reported significant success with pursuing HLF grants. We infer that the terms on which HLF grants are made available are perceived to present particular difficulties for universities in respect of contemporary literary manuscripts and archives. This may in part relate to continuing uncertainties about the eligibility of very recently created material for grant aid, or may reflect problems experienced by HE institutions in responding to HLF's concern with public engagement. We recommend that GLAM should discuss such issues directly with HLF in future.

GLAM

Group for Literary Archives and Manuscripts

Recommendation 11.

Institutions seeking to purchase literary archives and manuscripts should apply for grants more frequently, particularly when pursuing relatively modest acquisitions.

Recommendation 12

R12. GLAM should initiate discussions with representatives of the Heritage Lottery Fund and other grant-making bodies to clarify issues relating to the eligibility of recently created material for grant aid and to public engagement with grant-supported purchases.

45. Respondents were asked if they had recently failed to secure a particular acquisition they had hoped for and several respondents described disappointments of this kind. While being outbid at auction or not being first to respond to a dealer's catalogue is only to be expected, there was evidence of purchases being missed in competitive situations because of difficulties with raising funds and coming to positive purchasing decisions quickly enough. Here again the widespread absence of reliable, on-going, institutional acquisitions funding must be a contributory factor. None of the institutions reporting failures actually knew the subsequent final destination of the material they had wanted.

Recommendation 13

Members should review their decision-making processes in respect of acquisitions with a view to making them more efficient and rapid if possible.

46. In noting outstanding acquisitions of the previous 5 years for the survey, not one Acceptance in Lieu acquisition was mentioned – indicating that in its present form AiL has had little direct positive significance for any GLAM member as yet, apart from one library noting that its hope to make a particular acquisition through AiL was frustrated. It is hoped that if some extension of AiL is secured by the UK Literary Heritage Working Group, the range of beneficiaries may also be extended.

47. Respondents were asked for comments on taxation issues – and many predictably mentioned the VAT anomaly (i.e. that bound manuscripts are exempt from VAT whilst unbound are not) with various forms of anger and bemusement. Only one pointed out that advocating standardisation could lead to VAT being imposed on bound manuscripts as well as on unbound. In the context of the difficulty that institutions appear to have in making even modest purchases, the additional cost of VAT is not negligible. It is argued to be a particularly limiting factor when bidding at auction, as the prospect of VAT must be taken into account when setting a bid and will put the UK bidder at a disadvantage to a US bidder with the same amount of money to spend in total.

48. Unexpectedly, three respondents (including two in universities) commented that they could reclaim VAT. At least one of them derives this benefit from being classed as a university museum or gallery granting free admission to the public. It would be worth investigating whether this museum/gallery concession might also apply in the case of the equally accessible archival and manuscript collections in universities' libraries, bringing general financial advantages that might free funds for purchasing.

GLAM

Group for Literary Archives and Manuscripts

Recommendation 14

Views on whether university repositories of literary manuscripts and archives, freely accessible to the public, might be eligible for the VAT concessions afforded to university museums and galleries should be sought from the UK Literary Heritage Working Group.

49. Respondents were asked for comments on valuation issues. Many expressed frank uncertainty about assessing the financial value of unique material, also mentioning the high cost of professional valuations. Manuscripts and archives were often offered by private individuals, including writers, wishing to sell them but without any sense of what they might be worth. GLAM members would be assisted by informed guidance on best, most cost-effective practice in seeking valuations and by agreement on whether the vendor or prospective purchaser should normally pay for the costs of valuation as there appears to be uncertainty about this.

Recommendation 15

Following discussion with sympathetic professional valuers, GLAM should develop guidelines for members on seeking valuations for literary archives and manuscripts.

Uses of Literary Archives and Manuscripts

50. Although the survey was primarily concerned with the acquisition of literary archives and manuscripts, respondents were offered the opportunity to “give one example of an interesting, exciting or innovative way in which your literary material has been used (e.g. in teaching, media, research, exhibition etc)”. This single question about usage elicited a rich response.

51. Some 90% of respondents were able to offer at least one example of activity that helps dispel the traditional perception of literary archives and manuscripts as relevant only to the advancement of scholarship. Instead, through GLAM's members, the nation's literary resources are now coming to the attention of school children, students, creative writers and the wider community, through exhibitions and other public events, as well as in formal teaching sessions.

52. The national libraries and the museums, author houses and independent libraries have been quicker than colleagues in the higher education sector to develop ways of making literary collections relevant to school audiences and to independent adult learners. In the museum sector this work is often greatly facilitated by dedicated education officers with school curriculum knowledge.

53. For instance, Keats House run a variety of workshops for schools. In their survey return they cited as one of their most successful events for children a workshop run in conjunction with Young Cultural Creators, whose work fosters creative writing in children. Similar work is evident at the Roald Dahl Museum, which hosts an extensive programme for schools focusing on creative writing topics – like creating a plot or creating characters - all tied to the requirement of the National Curriculum for 7-13 year

GLAM

Group for Literary Archives and Manuscripts

olds. Durham University's Special Collections has successfully followed the museum model in appointing a permanent Education Officer, on the back of the success of a fixed term project funded by the HLF.

54. National libraries, museums, author houses and independent libraries in GLAM often have more accessible and larger exhibition facilities than those of most HE libraries, enabling their visitors to interact with literary collections more successfully. For instance, Seven Stories, the Centre for Children's Books in Newcastle, launched their Centre with the imaginative 'Incredible Journey Exhibition', which invited visitors to journey through a series of literary worlds, like the Topsy Turvy World, the Wilderness World and the World of Quests.

55. However, the new facilities at the John Rylands Library set an example as the higher education sector aspires to greater public showcasing of collections through exhibition. About half of survey respondents chose to report an exhibition as their most interesting means of bringing literary archives to an expanding audience. Virtual exhibitions are recognised as having massive potential to open up access to literary collections to all. However, although Oxford University was able to give as an example in the survey plans for large-scale digitisation of Jane Austen's manuscripts (and the digitisation of First World War poets' manuscripts progresses), copyright restrictions appear to preclude many GLAM members from making their own collections digitally available, even when the intentions are learning-orientated and non-commercial.

56. In the higher education sector there is strong evidence of a steep rise in the use of special collections, including literary manuscripts, for inspirational teaching at all levels: undergraduate, taught postgraduate, and doctoral study. At the universities of Manchester, Exeter, York, Southampton, Warwick, Sussex, Cardiff, Bradford, Nottingham, Bristol, Oxford and Leeds, exposure to literary manuscripts is now routinely integrated into core learning activities for those studying everything from literary criticism to life writing and from research skills to textual editing.

57. There is a parallel rise in interest in the potential of literary manuscripts to help teach creative writing, by using the drafts of established writers to demonstrate the hard slog and craft of composition and to inspire new works, at Manchester, Exeter, Oxford and elsewhere. Several institutions gave examples of literary manuscripts being consulted by writers themselves to create new works, including Sarah Waters, Andrea Levy, and Margaret Forster who have consulted material at Sussex University, and Julia Copus and Justine Picardie at Exeter and Leeds universities.

Conclusion

58. GLAM's survey has been of value in assembling factual information as an aid to evidence-based advocacy of the collecting of literary archives and manuscripts in the UK, as an investigation of collecting policy and practice and as a means identifying how future policy and practice might be improved. The efficacy of the recommendations in this report will depend on the support of GLAM's members, whose willingness to have been surveyed is warmly appreciated. A major objective now is to ensure that evidence continues to be gathered systematically as time passes.

GLAM

Group for Literary Archives and Manuscripts

Recommendation 16

GLAM should systematically and regularly collect, and publicise, key data from its members on the acquisition and use of literary archives and manuscripts.

Members should be encouraged not only to provide quantitative information in a standard format, but to submit descriptive case studies of significant initiatives.

GLAM

Group for Literary Archives and Manuscripts

**APPENDIX 1:
Copy of GLAM survey questionnaire**

GLAM Survey of Collecting Policy and Practice

Introduction: purpose and aims of survey

The purpose of this survey is to gather information about the current policies and practices of institutions in Britain and Ireland as they relate to the acquisition of literary archives and manuscripts.

For GLAM's working definitions of 'literary' and of the language parameters involved, please refer to the GLAM website at <http://archives.li.man.ac.uk/glam>. Literary archives and manuscripts of any chronological period from 1450 to the present are considered relevant to the survey.

The information will be used to explore such issues as the following:

- Significant potential gaps in collecting
- Potential conflicts in collecting interests
- Patterns that may be discernable in recent collecting activity
- Differences in institutional approaches to collecting
- Practical difficulties experienced with implementing policy
- The potential of training to assist collecting activity
- The feasibility of establishing national collecting strategies for Britain and Ireland

A report on the findings of the survey, prepared by GLAM's committee – Chris Sheppard, Fran Baker, Chris Fletcher, Jessica Gardner, Stella Halkyard and David Sutton – will be made available to respondents and to other interested parties. However, confidentiality will be respected and no information relating to an individual institution will be disclosed by the committee without that institution's permission.

Please send completed questionnaires to Rachel Foss, R.Foss@swansea.ac.uk.

If you need any advice about completing the form, or have any other questions about the survey, please contact GLAM's Chair, Chris Sheppard – C.D.W.Sheppard@leeds.ac.uk.

GLAM

Group for Literary Archives and Manuscripts

If you fill in this survey **electronically**, the text boxes will expand automatically as you type & you can simply double click in the yes/no “tick boxes” and a pop-up window will appear, with the option to automatically place a ‘check’ in the box. If your computer is not enabled to “check” the box, just paste an appropriate symbol (e.g. X or √) in the place of the relevant box.

Section I: Collections Overview

I.1. What is the name of your repository?

I.2 Please provide a headline statement in the space below describing the quality, size, and significance of your repository’s literary archives and manuscript collections (max 100 words):

GLAM

Group for Literary Archives and Manuscripts

Section 2: Collecting Policies

2.1. Do you have a collecting policy, whether formal or informal, that enables you, in principle, to acquire literary archives and manuscripts? Yes No

2.2. Do you have a written collecting policy that either explicitly or implicitly relates to the acquisition of literary archives and manuscripts? Yes No

If yes, please supply a copy of the relevant policy or alternatively supply a URL for the policy if available on-line.

URL:

2.3. Does your collecting policy, whether formal or informal, give special emphasis to any of the following? If yes, please specify in each case.

- An individual writer. Please specify:
- More than one but fewer than five main writers. Please specify:
- Writers associated with a particular geographical area. Please specify:
- Writers associated with a particular institution. Please specify:
- Writers of a particular chronological period or periods. Please specify:
- Writers associated with particular literary circles or movements. Please specify:
- Writers associated with particular publishers/magazines. Please specify:
- A particular literary genre or genres. Please specify:
- Other. Please specify:

2.4. Are you willing/able as a matter of policy to acquire literary archives consisting of or including any of the following special formats?

	Willing	Able
Photographic material	<input type="checkbox"/>	<input type="checkbox"/>
Sound recordings	<input type="checkbox"/>	<input type="checkbox"/>
Audio-visual material	<input type="checkbox"/>	<input type="checkbox"/>
3D objects	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify)	<input type="checkbox"/>	<input type="checkbox"/>

GLAM

Group for Literary Archives and Manuscripts

2.5. Are you willing/able to collect literary archives and manuscripts in electronic format?

	Willing	Able
Yes	<input type="checkbox"/>	<input type="checkbox"/>
No	<input type="checkbox"/>	<input type="checkbox"/>

2.6. If you **do not or would not** as a matter of policy acquire literary archives and manuscripts on the following terms, please indicate by checking the relevant box:

- Fixed term loan
- Indefinite loan
- Other (please specify)

If you have checked any of the above boxes, please briefly explain why below:

GLAM

Group for Literary Archives and Manuscripts

Section 3: Acquisition Practice

This section of the Survey is seeking information about recent acquisitions of literary archives and manuscripts. For this purpose, an 'acquisition' may be described as an archive, collection, group of items, or an individual item, as appropriate.

The UK Literary Heritage Group, chaired by the Rt Hon Chris Smith, is keen to accumulate information on recent acquisitions in the area of recent and contemporary literature. GLAM would like to support them in their overall aim of ensuring that more manuscripts of modern UK authors are retained and made accessible to UK audiences. To this end, if you are based in a UK institution, we ask your permission to pass on to the UKLH Group any descriptive information you supply in the *first column* of question 3.2 below. None of the other information you provide will be disclosed.

Please indicate whether or not you are willing for this information to be passed on:

Yes No

3.1. Have you acquired any literary archives/manuscripts over the last five years?

Yes No If No, please go to Question 3.5.

3.2. Please briefly describe five of your most significant acquisitions of the last five years in date order of acquisition. If you have made fewer than five significant acquisitions, please list them.

Description of acquisition (including extent)	Type of acquisition (please highlight)	Source of acquisition (please highlight)	Funding, if purchased (please highlight all that apply)
1.	Purchase Gift Bequest Loan/deposit Acceptance in lieu Other (specify)	Dealer Auction Offer from owner Approach to owner Other (specify)	Own resources Grant Benefactor support Other (specify)
2.	Purchase Gift Bequest Loan/deposit Acceptance in lieu Other (specify)	Dealer Auction Offer from owner Approach to owner Other (specify)	Own resources Grant Benefactor Other (specify)
3.	Purchase Gift Bequest Loan/deposit Acceptance in lieu Other (specify)	Dealer Auction Offer from owner Approach to owner Other (specify)	Own resources Grant Benefactor Other (specify)

GLAM

Group for Literary Archives and Manuscripts

Description of acquisition (including extent)	Type of acquisition (please highlight)	Source of acquisition (please highlight)	Funding, if purchased (please highlight all that apply)
4.	Purchase Gift Bequest Loan/deposit Acceptance in lieu Other (specify)	Dealer Auction Offer from owner Approach to owner Other (specify)	Own resources Grant Benefactor Other (specify)
5.	Purchase Gift Bequest Loan/deposit Acceptance in lieu Other (specify)	Dealer Auction Offer from owner Approach to owner Other (specify)	Own resources Grant Benefactor Other (specify)

3.3. For *purchases* listed above, please highlight the number of transactions falling into the following price bands:

Under £500	1	2	3	4	5
£500-1000	1	2	3	4	5
£1000-5000	1	2	3	4	5
£5000-10000	1	2	3	4	5
£over 10000	1	2	3	4	5

3.4. On balance, over the last 5-10 years, how have most of your acquisitions been made?

- | | |
|-----------------------------------|---|
| <input type="checkbox"/> Purchase | <input type="checkbox"/> Loan or deposit |
| <input type="checkbox"/> Gift | <input type="checkbox"/> Acceptance in lieu |
| <input type="checkbox"/> Bequest | <input type="checkbox"/> Other |

3.5. Do you have any formal or informal arrangements with authors or others to acquire literary archives/manuscripts from them on a recurrent basis?

- No
 Yes please specify below:

GLAM

Group for Literary Archives and Manuscripts

3.6. Have you *unsuccessfully* attempted to acquire any literary archives or manuscripts over the last five years?

Yes (once or more than once) No If No, please go to Question 3.8.

3.7. Please briefly describe one unsuccessful acquisition attempt in the last five years.

Description of one unsuccessful acquisition:	Reason for inability to acquire (please highlight):	Who else made the acquisition, if known:
	Outbid Unable to secure grant aid Unable to agree loan terms Other (specify):	

3.8. Please indicate which of the following sources of funding have been used to purchase literary archives/manuscripts over the past five years by showing the **rough proportion** of total funding provided by each:

Source	% Proportion of total
Annual allocation of funds from your parent institution	
Funding provided by your institution on a case-by-case basis	
Endowment income	
Donations from benefactors	
Funds from a Friends or similar organisation directly related to your repository	
Income generated from merchandising, royalties, etc	
Grants from external bodies	
Acceptance in lieu	
Other (please specify)	
None of the above - unable to purchase	

GLAM

Group for Literary Archives and Manuscripts

3.9. Please indicate whether you have applied for funding for the purchase of literary archives/manuscripts from the following sources over the past five years

	successfully	unsuccessfully	no
HLF			
MLA/V&A			
FNL			
NHMF			
Trusts and Foundations			
Individual benefactors			
Other public sources (please specify)			

3.10. How much money (from all sources) did you spend on acquiring literary archives/manuscripts in the calendar year 2005?

--

3.11. Over the past five years, how has the funding available to be spent on literary archives/manuscripts changed?

- Increased
- Decreased
- No change
- Don't know

3.12. Please comment on any issues relating to taxation (e.g. VAT) that particularly concern you in this context.

--

GLAM

Group for Literary Archives and Manuscripts

3.15. When considering potential acquisitions, are you seriously influenced by the following factors?

(Please select N/A if you are unable to consider new acquisitions)

	Usually	Sometimes	Seldom	Never	N/A
Lack of funding to support realistic aspirations					
Implications for future purchasing - depletion of available funding					
Implications for future purchasing – commitment to adding to particular material purchased					
Likely difficulty of securing external funding					
Shortage of space					
Shortage of staff to catalogue adequately and promptly					
Shortage of staff/lack of facilities to cope with potential demand					
Conservation/preservation issues					
Other factors (please specify)					

3.16. How do you make decisions about which literary archives and manuscripts to acquire?

- Individual curatorial decision
- Internal acquisitions panel
- Advice from academics
- Other (please specify):

3.17. Do you normally confer with colleagues in other institutions on potential conflicts of interest in relation to literary archives and manuscripts? Yes No

3.18. GLAM is interested in the purpose of collecting literary archives and manuscripts. In the space below, please give one example of an interesting, exciting or innovative way in which your literary material has been used (e.g. in teaching, media, research, exhibition etc) (max 100 words):

GLAM

Group for Literary Archives and Manuscripts

Section 4: Future developments

4.1. Would you be willing to participate in discussions with GLAM about formulating national collecting strategies and establishing devolved national collections for Britain and Ireland? Yes

No

4.2. In order to help GLAM prioritise and plan future training events, please indicate how you rate your awareness of the following in respect of literary archives and manuscripts.

	Good	adequate	insufficient
what is available for acquisition			
collections/ collecting activity elsewhere in the UK			
collections/ collecting activity outside the UK			
the workings of the commercial market and valuations			
funding potentially available from external sources			

4.3. May GLAM contact you in follow-up to your answers in this survey?

Yes No If yes, please give a contact name and email address.

4.4. Use the space below to add your own comments about issues or concerns raised by this survey, or to suggest other topics that should have been covered.