GROUP FOR LITERARY ARCHIVES AND MANUSCRIPTS

GUIDELINES FOR CATALOGUING LITERARY ARCHIVES AND MANUSCRIPTS, v2.0

March 2013

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Section 1:   Introduction

1.1   This set of guidelines has been created by the GLAM Cataloguing Working Party. It is intended to act as guidance for describing archives with literary content, irrespective of the form or medium of the material. It does not contain specific advice on describing specialist formats (such as digital, audio-visual or machine-readable records), although some are included in the accompanying thesaurus and glossary.

1.2   This is the second draft of this document, incorporating comments and suggestions from members of the Group for Literary Archives and Manuscripts. The guidance is not intended to be a definitive set of standards, but a source of help for those who wish to provide consistent descriptive catalogues for literary collections. It should develop as needed. If used consistently, the guidance should also enable exchange of information between organizations, and the unification of information from different sources on literary archives.

1.3   The level of detail of each entry varies according to its immediate relevance to literary archives. For example, provision of a "Repository Reference Code", (p. 8) is a standard requirement irrespective of the type of archive to be described, and therefore the level of detail is minimal. However, "Scope and content" is a descriptive element that requires a much greater level of detail in order to provide essential information about the archive.

1.4   The guidelines are designed to be applicable to all archival institutions, regardless of cataloguing system or house style. However, it is recognised that most repositories now make their catalogues available online, resulting in the need for each descriptive entry within a multi-level catalogue to stand as an intelligible record in its own right.

Section 2: Structure of Contents

2.1   The guidance is mapped to twenty-two of the twenty-six descriptive elements listed in the *General International Standard Archival Description, Second Edition (2000)*, (ISAD(G)v2) and is arranged to accord with the order of elements in the ISAD(G)v2 document.[1] ISAD(G)v2 is freely available for download from the International Council on Archives. The elements not covered in these guidelines relate to Notes and Description Control. For these, the reader should simply follow the appropriate ISAD(G)v2 guideline as appropriate for the context in which they work.[2]

2.2.   Each entry includes a short note on the purpose of the ISAD(G)v2 data element, a guideline, examples of usage, and occasionally a note. Guidance is given according to the standard "levels of description" identified in ISAD(G)v2. A definition of each level of description referred to is given in Section 3, below, and in the appropriate descriptive element noted in Section 5 (5.4). The guidelines also include, at Section 4, the minimum standards for policy and documentation to which your repository should conform.

2.3   At the end of the document (Section 6) there are some suggestions for further sources of help, and a bibliography.

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1.   International Council on Archives (ICA), Committee on Descriptive Standards. *ISAD(G): General International Standard Archival Description, Second Edition*. ICA, Ottawa, 2000. Downloadable (28 Feb 2013) at: http://www.icacds.org.uk/eng/ISAD(G).pdf .

2.   ISAD(G)v2, pp. 33–35.

Section 3:   Levels of Description

3.1   These guidelines are based on the principles of multi-level description articulated in ISAD(G)v2.[3]

3.2   Multiple levels of description are utilised to enable a full description of an archive to be created. The description should proceed from a general summary at collection level (known as the **fonds**) to more specific descriptions of material at lower levels, employing differing degrees of detail as appropriate for each level of arrangement, and linking descriptions hierarchically. Repetition of information should be avoided as far as possible. For example, ISAD(G)v2 states that:

"…a **fonds** may be described as a whole in a single description or represented as a whole and in its parts at various levels of description. Within the fonds, the parts form subsequent levels, whose description is often only meaningful when seen in the context of the description of the whole of the fonds. Thus, there may be a fonds-level description, a series-level description, a file-level description and / or an item-level description." [4]

Fonds and **series** levels may be further subdivided into **sub-fonds** and **sub-series** according to the complexity of the functions and / or administrative structure of the creator. (See 3.4 below for an example.)

3.3   All items in a fonds have the same provenance, that is to say they have been created and / or collected by the same individual, family or organization.

Three different examples of "literary" **fonds** would be:
- Papers of Andrew Motion
- Society of Authors Archive
- Poems in Latin, French and German, collected by Johann Martin Fischer

3.4   A fonds will typically display some signs of original order, which will be reflected in the structure of the archival description. When describing an archive, use as many levels as necessary to denote its intellectual order, whilst avoiding repetition.

An archive collection can be very large and may consist of many different sections with a slightly different identity or characteristics in common. These differences may be to do with the identity of the creator, the function of the papers in the life of an individual, or the function of the papers in the work of a business or organization. For example, the Mervyn Peake Archive is arranged in thirteen sections beneath fonds level, with a sub-fonds for the records of his wife Maeve Gilmore, and separate series relating to different functions (literary, artistic and personal):

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3.   ISAD(G)v2, p. 12.

4.   ISAD(G)v2, p. 8.

- SERIES   Prose
- SERIES   Poetry
- SERIES   Plays
- SERIES   Dramatisations
- SERIES   Ideas For Television
- SERIES   Notes and Research Material for Autobiography
- SERIES   *Alice* Illustrations
- FILE   Sketchbook: 'Roehampton 1965'
- FILE   Waddington Gallery Exhibitions
- SERIES   Texts For Illustration by Mervyn Peake
- SERIES   Letters to Mervyn Peake
- SERIES   Published Items
- SUB-FONDS   Papers of Maeve Gilmore and the Mervyn Peake Estate

Typical uses of the different levels of description are as follows:

Sub-fonds is often used to denote records which have a distinct provenance of their own within the fonds as a whole – for example, records created or collected by a family member of the **fonds** creator or, for a corporate body, an administrative department within the larger organisation. Sub-fonds may also be used to distinguish between particular functions of the creator, to separate literary works from personal papers for instance (especially for large and complex archives which require many levels of description).

Smaller groups of records which have the same function, and which have been accumulated from the same filing process or activity, may be ordered or arranged into **series**. Records in a series generally document "instances of a single process" [5]. Examples of record series might be correspondence, diaries, notebooks, minutes or literary drafts. A series may also be a group of various record types brought together for a common purpose – e.g. research material, drafts and proofs for a particular literary work. **Sub-series** can be used as necessary to reflect smaller groups of material within a larger series.

A **file** is usually defined as the basic unit within a record series, but files can also be stand-alone units within a fonds. A file is a body of documents relating to the same subject, activity or process, and grouped together by their creator, the user of the collection, or during archival arrangement. For example, this could be an individual file of letters. In practice, a single file-level catalogue description may describe the contents of more than one physical container (this often happens as a result of archival repackaging when the contents of a file are transferred into a number of smaller folders for preservation purposes).

Individual **items** are also found within archive collections, either within files, or as single units. An item is usually defined as the smallest intellectually indivisible archival unit. For example, this could be a letter, a report, or a photograph. It is often not possible to produce item-level catalogue descriptions; it is more common to catalogue to file level where items are part of a group of records.

For more information, and a glossary of terms relating to archive description, consult ISAD(G)v2, pp. 10–11.

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5. Elizabeth Shepherd and Geoffrey Yeo. *Managing Records: A Handbook of Principles and Practice.* Facet, London, 2003, p. 65.

Section 4:   Minimum standards

4.1   Cataloguing Policy

Your organisation should have a policy on cataloguing. It is good practice for it to state:

1.   The level and depth of cataloguing appropriate to the collections.

2.   The required minimum or "core" content of a description. It is recommended that ISAD(G)v2 or an appropriate mapped standard of minimum content be used.

3.   The expected content of a typical "full" catalogue record, which may vary depending on the level of description employed. Organisations should have clearly defined minimum levels of cataloguing with a priority list to ensure that consistency is maintained, making reference to the status of the collection and the type and size of collection being catalogued. In some cases (e.g. a significant archive with much associated contextual information) it will be desirable and possible to catalogue at item level. In other cases (e.g. large, complex collections) it will be more appropriate, or only possible, to catalogue down to the level of series or file. Some collections may only be box-listed for significant periods, depending on their priority.

4.   The maximum time expected to elapse between the acquisition of an archive, its accession documentation, and the completion of a catalogue.

The collection description of each catalogue should include: a reference to the level of cataloguing employed (recorded in ISAD(G)v2 element "Level of description") and an overview of the arrangement of the collection (recorded in ISAD(G)v2 element "System of arrangement").

4.2. Note on ISAD(G)v2 minimum standards

The minimum number of elements which is considered essential for international exchange of descriptive information is as follows:

a.   Reference code
b.   Title
c.   Creator
d.   Date(s)
e.   Extent of the unit of description
f.   Level of description [6]

At the very least, your organization should ensure that its descriptive catalogues contain these six elements.

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6.   ISAD(G)v2, p. 9.

Section 5:   Guidelines

5.1   Reference code(s): ISAD(G)v2, 3.1.1.

Purpose

Uniquely identifies the unit of description and the archive institution in which it is held.

Guideline

Reference codes are made up of a country code (see ISO 3166 *Codes for the representation of names of countries*[7]), a repository code (see The National Archives' ARCHON Directory[8] for repositories within the United Kingdom) and a code which identifies a particular unit of description within an archive.

Examples

GB 0029 EUL MS 144/1/1/4

UK, University of Exeter Special Collections Archives, 'The Rebecca Notebook' (Item)

GB 133 CPA

UK, University of Manchester Library, Archive of Carcanet Press (Fonds)

GB 58 Add MS 88938/2

UK, British Library, Correspondence of J.G. Ballard
(Series)

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7. ISO 3166 Country Codes are at (14 Jan 2013): http://userpage.chemie.fu-berlin.de/diverse/doc/ISO_3166.html

8. The ARCHON Directory is at (14 Jan 2013): http://www.nationalarchives.gov.uk/archon/
Accessed 14 Jan 2013.

5.2 Title: ISAD(G)v2, 3.1.2

Purpose

"To name the unit of description." [9]

Guideline

"Provide either a formal title or a concise supplied title in accordance with the rules of multilevel description and national conventions." [10]

Use this element to record the title of the materials being described, at any level of description.

Titles can be either *formal* (i.e. based on a title which appears in the archive itself) or *supplied* (i.e. provided by the archivist).

Titles should be *brief*; lengthy descriptive titles should be avoided wherever possible. The title should uniquely identify the materials being described and it may contain either or both of the following:

- A simple term indicating the form, type or genre of the materials
- A name or subject element

5.2.1 Fonds Level

At the fonds level, "Title" provides the title of the collection as a whole, and should include the name(s) of the creator(s).

The terms "*Archive of –*", "*Papers of –*" and "*Records of –*" are the most commonly used in fonds level titles. For collections of papers which do not form an organic archive, but have been formed artificially around a person, subject or activity, use the term "*collection*" with a title which indicates the creator (where relevant) and the subject matter / activity concerned.

5.2.2 Series Level

Dates

Omit any information about covering dates unless this forms part of a formal title; dating information should appear separately.

Formal and supplied titles

If the archive contains evidence of an original name for a record or group of records, then this should constitute the title. If the formal title does not provide a sufficient description of the records, it should be expanded by the archivist. Where formal titles are quoted, they should appear in quotation marks. Whilst single quotation marks are generally used for formal titles, with literary archives it may be useful to distinguish between formal titles (by using double quotation marks)

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9. ISAD(G)v2, p. 14.
10. ISAD(G)v2, p. 14.

and titles of creative works, such as plays, poems or articles (in single quotation marks).

Series based on records which result from the same original filing process or have similar format or informational content

Most series fall into this category. Use the minimum number of terms to describe the records and why they constitute a series. For series based on format and creator, include the name of the creator, and a generic term describing the format of the records.

Series based on format and informational content

Use a generic term, with one or more additional terms describing the subject or content.

Series based on physical format which might be diverse in content

Use a simple generic term only.

Composite series

These could include either series of diverse records relating to a similar subject or function, but which are not sufficient in quantity to be divided into separate series, or the inevitable "Miscellaneous" groupings of records which do not slot in anywhere else. If the series is based on subject or function and contains diverse record types, use "Title" to record the subject / function only. Try to avoid using overly generalized titles such as "Miscellaneous Material" or "Related Material". Remember, if your catalogue is on-line and a user calls up a series named "Related Material" there may be little contextual information to indicate what the series is related to!

5.2.3   *File Level*

This level is the most difficult as far as standardization is concerned. "Title" is used here to describe "an organized unit of documents grouped together either for current use by the creator or in the process of archival arrangement, because they relate to the same subject, activity, or transaction" [11]. As archives are essentially unique, it is hard to form definitive rules on the description of individual files. However, a few general guidelines can be followed in the use of "Title":

- Where original (formal) titles exist in the archive material, include these within quotation marks.

- Always include the name of the author for creative works, even if the material is part of their archive.

- Names of creative works should be signified according to house style. It is normal for the titles of published works to be italicised and for unpublished works to be given in single quotation marks.

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11. ISAD(G)v2, p. 10.

Library of Congress Authorities [12] are sometimes used for names of creative works.

- Try to find a *brief* way of describing the format of the material.

- Avoid being either too detailed and specific *or* too generic.

- Modify the file-level title according to the series in which it appears; in many cases the series title determines the level of information provided at file level, e.g. if the series is based on physical format (and therefore the series title includes a generic term describing the format of the material), the file-level title should consist of a title describing content which omits the format element. Conversely, in a series based on function or content rather than physical format (e.g. a series titled 'Speeches') it might be helpful to include some indication of format as well as content.

5.2.4. Item Level

At this level, where you are dealing with an individual component within a file, similar guidelines apply to the file-level guidelines:

- Where original (formal) titles exist in the archive material, include them within quotation marks.

- If the file-level title is based on the subject-matter of the material, be specific about the format of the item (typescript, manuscript).

- If the file-level title is based on physical format, then if possible, specify distinguishing subject matter (e.g. in a file described as 'Early Manuscript Drafts', the item-level title would need to provide more information on the subject, 'Play titled…').

Examples

Fonds Level

Papers of Alun Lewis

Edward James Hughes Papers

Archive of the Arvon Foundation

Archive of J.M. Dent & Sons

C.F. Sixsmith Walt Whitman and Edward Carpenter Collections

Autograph letter collection of John Marshall

Series level

'Rejected manuscripts'

Book files

Letters from Stanley Houghton

Files relating to the establishment of *Critical Quarterly*

Sound recordings

Press cuttings

Proof copies

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12. Library of Congress Authorities are at (14 Jan 2013): http://authorities.loc.gov/webvoy.htm

Scripts
Drafts
Personalia
Papers relating to articles and lectures by Dennis Welland

File Level
'Fan Mail' (within a series of correspondence)
Letters concerning research for the book
"Poetry in progress" (title supplied by creator)
Letters from T. S. Eliot
'The Dusky Birron' by Gordon Smith

Item Level
Mounted photographic print
Press cuttings book
Volume: rough notes
Published speech
Draft manuscript speech
Typescript speech
Pencil manuscript notebook, 'The Rebecca Notebook'
Letter from Siegfried Sassoon
Postcard
Note

5.3 Date(s): ISAD(G)v2, 3.1.3

Purpose

"To identify and record the date of the unit of description." [13]

Guideline

Dates can be notoriously difficult when cataloguing literary archives. The ISAD(G)v2 date element should represent the creation date(s) of the material in question (or the creation dates of copies if the material is not original).

At higher levels (such as fonds or sub-fonds) the date of the unit of description can be recorded as a single year, a run of years, a decade, several decades, a century or several centuries, depending on the scope of the collection.

At lower levels, (series, file, item) use greater precision for dates, where known, including months and numerical dates within months where possible. Particularly detailed information may be recorded in "Scope and content".

Use precise covering dates where possible, or a broad date range if exact dates are not known.

If possible, pre-1752 dates between 1 January and 24 March should be given in dual form (e.g. 5 Jan 1684/5). If not possible because of cataloguing software or house cataloguing style, then use the modern version of the date and provide further information in "Scope and content".

5.3.1 Inferred Dates

When no date is provided in the original material, this should be indicated by "n.d.", "undated" or "no date", according to house style.

An approximate or inferred date should also be supplied wherever possible. Often, a date may be inferred from postmarks on envelopes with the material, or by examining the content of letters for clues.

Square brackets should be used to indicate any inferred element in a date. Question marks and *circa* (usually abbreviated to "c" without a full stop) may be used to indicate degrees of uncertainty. *Circa* means that the date is given within a five year range and is less certain than "?", which means "possibly in" rather than "round about".[14] When a date lies within a range defined by *termini post quem* and *ante quem*, it should be recorded in the form "1445 x 1467".

5.3.2 Biographical dates

The year of a person's birth or death, or the span of their lifetime should be provided as a qualifier. When such information is not known or is

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13. ISAD(G)v2, p. 15.

14. National Council on Archives (NCA). *Rules for the Construction of Personal, Place and Corporate Names*. NCA, 1997. Chapter 2: Rules for the Construction of Personal Names, 2.5A.3 and 2.5A.4. The NCA *Rules* are downloadable (28 Feb 2013) at: http://www.nationalarchives.gov.uk/documents/information-management/naming-rules.pdf

uncertain, the appropriate abbreviation or convention should be followed ("fl" for flourished, "c", "?" etc.). Four-figure numbers should be provided for both parts of a date range, so 1800–1890 rather than 1800–90.[15]

The National Council on Archives (NCA) *Rules* require that all biographical year dates should accord with the Gregorian or New Style calendar, so "Charles I (1600–1649)", not "Charles I (1600–1648/9)".

Examples

Fonds and sub-fonds level (date spans)
1930–1981
20th century
Early 20th century
Late 19th century
Last quarter of the 20th century
First quarter of the 21st century

Series / file / item level
9 June 1896
1 December 1997–20 February 1998
13 November 1932–14 November 1932
March 1900–April 1900
1960–1974

Precise dates of theatre productions and radio transmissions should be given, when known, in the "Scope and content" field:

The play was transmitted on 12 December 1951 at 3:00 to 4:00 pm

The play was first performed on 29 June 1988

Inferred dates
(c 1800)
(? 1915–1990)
1660 x 1819
[c 1763]

Undated material
n.d. [1697]
no date [? 1787]
undated [c March 1900]
n.d. [? 1570s]
n.d. [1445 x 1467]

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15. Ibid, 2.5A.

5.4 Level of description: ISAD(G)v2, 3.1.4

Purpose

To identify the level of description. See Section 3, above, for information on levels of description.

Guideline

Use the definitions given in ISAD(G)v2, as shown in the example below.

Examples

Fonds
Sub-fonds
Series
Sub-series
File
Item

5.5 Extent and medium of the unit of description (quantity, bulk, or size): ISAD(G)v2, 3.1.5

Purpose

To record the extent and medium of the archive.

Guideline

Use ISAD(G)v2 which states:

"Record the extent of the unit of description by giving the number of physical or logical units in arabic numerals and the unit of measurement. Give the specific medium (media) of the unit of description.

Alternatively, give the linear shelf space or cubic storage space of the unit of description. If the statement of extent for a unit of description is given in linear terms and additional information is desirable, add the additional information in parentheses".[16]

Examples

Fonds Level

103.5 cubic feet (98 boxes)
5 files and 2 audio cassettes
30 datasets
45 volumes, 2 oversize plans and 4 boxes
2.7 linear metres (19 boxes + 1 oversized item)

Series level

350 posters
20 rolls of microfilm, 35mm
27 data processing files on magnetic tape

File / Item Level

1 file (5 letters)
4 pamphlets
3 audio tape reels
1 manuscript

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16. ISAD(G)v2, p. 17.

5.6 Name of creator(s): ISAD(G)v2, 3.2.1

Purpose

To record the name of the organizations or individuals responsible for creating the materials.

Guideline

Names can be added to the description, or kept in linked "authority files" that differentiate between the creator of the archive and other named individuals or organizations associated with it. If in doubt consult ISAAR(CPF).[17]

Use NCA *Rules* to construct the name. For individuals, include information on their occupation.

Examples

Fonds Level

Clemo; Reginald John (1916–1994); poet; known as Jack

Montague; Charles Edward, (1867–1928); critic and journalist

Maurier; Daphne du (1907–1989); author
    NOT du Maurier; Daphne (1907–1989); author

For corporate bodies

Arvon Foundation

Carcanet Press Ltd

At lower levels, use for individuals who have created a specific item if different from the creator of the archive:

Hughes; Edward James (1930-1998); poet laureate; known as Ted

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17. International Council on Archives (ICA), Committee on Descriptive Standards. *ISAAR(CPF): International Standard Archival Authority Record for Corporate Bodies, Persons and Families, Second Edition*. ICA, [Paris], 2004. Downloadable (28 Feb 2013) at: http://www.icacds.org.uk/eng/ISAAR(CPF)2ed.pdf

Useful sources for names, dates and epithets can also be found in the Bibliography.

5.7 Administrative / Biographical history: ISAD(G)v2, 3.2.2

Purpose

To provide contextual information that applies to the whole of the archive or set of materials. The element is intended to provide an overview of the context of a collection, and is one of the most important fields of description.

Guideline

This information may be held as a separate, linked, authority file. If not, the information should be recorded at the contextual levels (e.g. fonds or sub-fonds), but precise information about a particular administrative process may also be used at series level(s). Use to provide biographical information on the creator of the materials, or an administrative history of the organisation, that provides a useful context for the papers and makes them better understood. There is no limitation on length, and you should include all details required to provide context for the nature or scope of the materials.

It may also be used for precise information about a particular administrative process at an intermediate level.

Include the following types of information in as much detail as is available:

5.7.1 *For Persons*

Significant information on the life and work of the individual(s) responsible for the creation of the unit of description, such as full names and titles, dates of birth and death, place of birth, successive places of domicile, activities, occupation or offices, original and any other names, significant accomplishments, and place of death. Accurate sources such as the *Oxford DNB* can be listed to minimise description if necessary.

5.7.2 *For Families*

Significant information on the life and work of the family(ies) responsible for the creation of the unit of description.

5.7.3 *For Organisations*

Significant information on the origin, process, development and work of the organisation(s) responsible for the unit of description, including the dates of any important changes in the function, name or administrative processes of the body.

Examples

Fonds level

Henry Williamson (1895-1977), writer, was born in south London and educated at Colfe's Grammar School, Lewisham. He fought in the army in the First World War and gained a deep sense of the futility of conflict as a result. He worked as a journalist for a short while before writing his first novel, *The Beautiful Years*, in 1921. This became volume one of a tetralogy, named *The Flax of Dreams.* At the same time, he moved to north Devon and, in 1927, wrote there *Tarka the Otter*, the book on which his fame most heavily rests, and *A Patriot's Progress* (1930), based on his trench experiences. After *Salar the Salmon* (1935) he

became an outspoken supporter of German reform and British fascism, which led to his being briefly interned at the start of the war. His postwar work, which is arguably his most important, is a cycle of fifteen novels titled *A Chronicle of Ancient Sunlight*, which was completed in 1960.

Menna Gallie, novelist, was born in 1920 in the mining village of Ystradgynlais in the Swansea Valley, and was brought up there and later in Creunant. Both parents were Welsh speakers; her father a north-Walian craftsman, and her mother a local woman. She graduated in 1940, in English, at Swansea University. In the same year she married a Scotsman named Bryce Gallie, who was a philosophy lecturer at the same University. Following the end of the war in which Bryce Gallie had served, they moved to Keele following Bryce Gallie's appointment on the teaching staff of Keele University. Between 1954 and around 1967, they lived in Northern Ireland. During this period they also lived in America for a year, probably in 1962. The couple lived in Cambridge from around 1967 until 1978 before finally moving back to Wales to Newport, Pembrokeshire. Menna Gallie's first novel *Strike for a Kingdom* was published in 1959 and was based in industrial south Wales. *Man's Desiring* followed in 1960 and *The Small Mine* in 1962. Six years passed before her next novel *Travels with a Duchess*, in 1969, followed by *You're Welcome to Ulster*, 1970. Her translation of Caradog Prichard's novel *Un Nos Ola Leuad* was published under the title *Full Moon* in 1973, and she also began translating his autobiography *Afal Drwg Adda* (1973), and then wrote a leaflet on Pembrokeshire, 'Little England's Other Half' (1974). Later, she published another novel, *In These Promiscuous Parts* in 1986. She died in 1990 aged 70. *Courtesy: National Library of Wales*

Virago Press is a feminist publishing house, founded by Carmen Callil (b.1938) to publish women's literature. The company was registered in 1973 and held its first board meeting on 21 June of that year with Carmen Callil, Rosie Boycott and Marsha Rowe. From 1973 to 1975 Virago was run as an independently owned imprint by Callil, Ursula Owen and Harriet Spicer, with much of the finance for the venture provided by Carmen Callil Ltd. In 1975, the first book was published in association with Quartet Books. By 1976 Virago had become self-financing. In 1978, the Virago Modern Classics series of books were launched, the first one being *Frost in May* by Antonia White. The aim of the series was to republish forgotten works by women writers. In 1982 Virago became a subsidiary of the Chatto, Virago, Bodley Head and Cape Group. In 1987 the five directors of Virago (Carmen Callil, Lennie Goodings, Ursula Owen, Alexandra Pringle and Harriet Spicer) completed a management buyout from the Group. The management buyout took a year to complete as the whole Group was purchased by Random House halfway through negotiations, so renegotiations had to take place. The buyout was financed by Rothschild Ventures and Robert Gavron, with Random House UK retaining a 10% stake in the company. In 1993, Rothschild Ventures sold their shares in the company to Robert Gavron and the Virago directors. In 1995 Virago was sold to Little, Brown, with Lennie Goodings as Publisher and Sally Abbey as Senior Editor. In 2000 the Virago website was launched. Virago Press offices have always been located in London, England.

5.8 Archival history: ISAD(G)v2, 3.2.3

Purpose

To provide information on the provenance and custody of the materials that assist in demonstrating their authenticity and integrity, and to assist in interpretation.

Guideline

This information is generally used at contextual level (i.e. a higher level of description) while the immediate source of acquisition is recorded in a separate element (see section 5.9). This element is used to record the earlier provenance and custodial history *prior* to transfer to a repository. See ISAD(G)v2.[18] Include the following information if available:

- Successive transfers of ownership or custody
- Sequence of ownership changes or places of custody
- Include gaps in knowledge (for example, if the custodial history is unknown, state this)

Examples

Fonds Level

The letters and papers originally belonging to Whitman were formerly in the possession of Dr R.M. Bucke; Whitman presumably left the material at Bucke's home after his visit in 1880. It was subsequently purchased at auction by C.F. Sixsmith in 1935, and bequeathed, along with the material generated by Sixsmith himself, to the John Rylands Library in 1954.

Following the completion of the correspondence between the Cummington Press and Wallace Stevens, the letters and carbon copies were held by the Press in their correspondence files. In 1963, Professor Frank Kermode at the University of Manchester approached Harry Duncan proposing the acquisition of the correspondence for Manchester University Library, also with the intention of having it published by Roger Mitchell. The purchase of the collection was one of the first made by Manchester University Library in the field of modern poetry. Initially it formed part of the University Manuscripts Sequence. Following the merger of the John Rylands Library and Manchester University Library in 1972, it was transferred to the library on Deansgate. It is now administered as part of the Modern Literary Archives Programme.

J.W. Wallace's papers appear to have been left to Minnie Whiteside on his death in 1926. From the late 1920s to the 1950s she was engaged in disposing of his books and papers relating to Whitman and the Bolton group; correspondence in this collection contains various references to the possibility of selling Wallace's Whitman books. A letter from J. Bodgener (Eng 1186/5/14) suggests that by 1949 Minnie was investigating the possibility of publishing Wallace's collected papers. This never happened, and instead the papers were dispersed to various institutions, as well as to various friends and Whitman

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18. ISAD(G)v2, pp. 20–21.

admirers who had an interest in their content, or required them for research, such as Dr Seaborne (Bucke's son-in-law) and Professor Will S. Monroe (who published various works on Whitman). Minnie donated a large collection of papers to Bolton Central Library, some to the Walt Whitman Foundation in Mickle Street, Camden, New Jersey, and some to the John Rylands Library. Correspondence between Minnie and the Librarian held in the Library's archive spans the period from early 1956 to November 1958. During this time, Minnie frequently sent the Librarian packages of letters, papers and photographs, which she admitted were bundled together often without being sorted beforehand; she relied on Library staff to sort the material and select the items they wished to keep for the collection. Although many of the papers were clearly Wallace's own, some of the material was acquired by Minnie from other Whitman enthusiasts and sent on to the Library; for example, the copy of J. H. Bodgener's thesis (Eng 1186/12/7) came from Bodgener himself; Will Hayes, in his letter of 9 February 1957 (Eng 1186/5/18/4) promises to look out any relevant material to send to the John Rylands Library; and the letters from Wallace to his cousin, James, came to Minnie after James's death. Other papers were generated by Minnie herself in the course of her correspondence with various admirers of Whitman and Wallace, and other individuals connected with the Bolton group.

Previously formed part of the collections of the bibliophile Thomas Williams. Sold by his heirs in 1950. Then held in private hands until 2000.

5.9   Immediate source of acquisition or transfer: ISAD(G)v2, 3.2.4

Purpose

"To identify the immediate source of acquisition or transfer." [19]

Guideline

This information is generally used at contextual level (i.e. a higher level of description). The purpose is to record information on the acquisition or transfer to demonstrate its authenticity, integrity and interpretation.

Information given should include the terms of transfer, sources of funding for purchase and date of transfer. Record also any significant actions relating to the transfer. If the source or donor is unknown, state this information.

All personal contact details of private donors or depositors should remain strictly confidential.

Examples

Fonds Level

The archive was given to the Library by Allen Freer. Material received to date has come in fifteen separate accessions during the period 2001–2005. One box of material consists of letters and papers removed from volumes in Allen Freer's book collection which was purchased by the Library in 2003.

The bulk of the collection was purchased by the John Rylands Library from Mrs Rosamund V. Colman in May 1931 (English MSS 530–660) and April 1936 (English MSS 891–893). The letters to the Williams family (English MS 1335) were purchased by the John Rylands University Library in summer 1984 from an unidentified vendor, by private treaty negotiated with Sotheby's.

The archive has come to the Library in numerous different accessions over an eight-year period. Lindop presented the papers relating to *The works of Thomas De Quincey, A literary guide to the Lake District* and *The white goddess* to the Library as a gift, and they were received in batches on four separate occasions during 2001–2003. There have been five further accessions of material: additional De Quincey papers, additional papers relating to *A literary guide to the Lake District*, and papers relating to the Temenos Academy were presented as gifts; Lindop's literary correspondence, papers relating to his literary friendship with Kathleen Raine and his own literary manuscripts were purchased by the Library and arrived in two further accessions in 2005 and 2006.

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19. ISAD(G)v2, p. 22.

5.10 Scope and content: ISAD(G)v2, 3.3.1

Purpose

"To enable users to judge the potential relevance of the unit
of description." [20]

Guideline

The "Scope and content" element comprises a free-text summary of the informational content of the archival material, and is essential in enabling researchers to identify material of relevance. Researchers may make decisions about the usefulness of a collection based on its high-level summary; at fonds level, it is therefore crucial to indicate the significance of the material and convey its research potential.

At higher levels of description, it should outline in broad terms the general nature and subject matter of the material being described. At lower levels, it should describe the particular contents of the documents.

Important aspects to note are:

- Whether material is autograph, signed, typescript, copy typescript, revised, annotated etc – these details can be significant for literary researchers.
- Any significant absences or gaps in the material.
- Any unexpected items which are not indicated in the title for that particular unit of description, and which the researcher may not be expecting to find.
- Any abbreviations used in the catalogue (e.g. individuals represented throughout may be referred to by their initials, although this would probably be unwise in an online catalogue).

Information may also include references to:

5.10.1 Persons, families, organizations or movements

Depending on the nature and extent of the archive, all (or just the most) significant writers or other individuals represented in the archive should be mentioned at fonds or sub-fonds level, with emphasis given to those who are represented extensively; also use this level to record any significant literary networks or movements represented in the material. In the case of an individual's archive, any particular association they had with other individuals should be mentioned, as should any association with organizations or institutions, particularly if their personal papers form a separate archive from that of any organization with which they were involved. If the archive is that of an organization (e.g. a literary magazine or publishing house), its relationships with any other organizations might be recorded.

In the description, names should be recorded in natural language order, but NCA *Rules* should be used when constructing authority

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20. ISAD(G)v2 pp. 22–23.

records or indexes.[21] At lower levels, the archivist should also try wherever possible to identify individuals referred to by their first name, or some other informal name.

5.10.2 Places

Any significant places recorded in, or associated with, the material should be recorded. This is particularly important where, for example, a writer has a specific relationship with place – either as residence or as the focus of their work – or where an organization like a publishing house or magazine publishes work from or relating to a specific region, regions, or countries.

At lower levels of description, it can be useful to record where specific letters were sent from, or literary drafts composed – where this information can be ascertained – as this information can be important to literary researchers and biographers.

5.10.3 Subjects, events and activities

Significant subjects, events and activities referred to in the material should be recorded at the most appropriate level. Subjects, events and activities will vary considerably between one archive and the next, but the focus should be on those which are actually represented in the archive rather than the more general information which might be supplied in the "Administrative / Biographical history" element.

5.10.3 Literary forms and genres

Any literary forms or genres should be highlighted at the relevant level.

5.10.4 Dates

In literary papers, this may include dates of performances, significant publications, contracts etc, and at lower levels can be used to record dates of originals where copy documents are included (the "Date" element should record the date when the copies were made).

5.10.5 Quotations

Brief direct quotations may be taken from the material being described where this is likely to enhance understanding or convey the essence of the material. These should be embedded in quotation marks, with ellipses indicating omissions and square brackets indicating text provided by the archivist.

5.10.6 Illustrations, drawings, decoration

Record illustrations, drawings or decoration where appropriate, and give attribution details of artists.

5.10.7 Publications

Pamphlets, printed books, published articles or cuttings from published works should be recorded with as full a bibliographic reference as possible. Use a standard form for recording bibliographic references, according to house style.

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21. NCA *Rules*, 1997.

5.10.8 Research potential

Traditionally, archivists have not used their catalogue descriptions to indicate an archive's potential for use in specific areas of research. However, increasingly archivists working in higher education institutions are expected to highlight the research potential of their collections and map them onto research trends and strengths within their institutions and in the wider academic community. The archivist should provide enough information about the material in question for researchers in a wide variety of disciplines to be able to judge its potential value, keeping in mind the fact that a catalogue is an enduring record and research trends will inevitably change over time. Language that implies a value judgement of the material should be avoided.

Examples

Fonds Level

The Mervyn Peake Archive contains original literary and artistic works, correspondence, published items and other working papers created by or belonging to Mervyn Peake, including juvenilia and late works. The archive covers the majority of Peake's literary output, including all extant manuscripts for his *Titus* (or *Gormenghast*) books – the first notebook containing the opening of *Titus Groan* being lost. There is a partial draft of his novel *Mr Pye*, along with manuscripts and typescripts for a variety of other prose works. Peake's "serious" poetry and his nonsense verse are represented in the archive, as are all his complete and unfinished plays, with the exceptions of 'Those Wicked Doctors' and 'The Connoisseurs'.

There is much of Peake's artwork throughout the archive: drawings of fictional characters and scenes; doodles of anthropomorphic creatures; drawings from life of family members, life models and passers-by spotted on Peake's "head-hunting" missions; as well as rough sketches for paintings and dust-jackets. The *Titus* manuscripts contain a great number of working drawings of characters, interspersed throughout the text. The archive contains sixty-five of Peake's finished drawings for *Alice's Adventures in Wonderland* and *Through the Looking Glass* (and nine rough sketches) but his other illustrative works were not in the scope of this acquisition.

The papers of Peake's wife, Maeve Gilmore, constitute the largest section of the archive, reflecting the increasing responsibility she bore for managing her husband's career and correspondence from the onset of his illness in the late 1950s through to his death in 1968 (and subsequently the administration of his estate). There are some family papers relating to Mervyn's father's career as a missionary doctor in China and Hong Kong, used by Mervyn for research purposes when compiling autobiographical notes on his childhood. There are also a small number of papers added by Sebastian Peake, Fabian Peake and John Watney, mostly subsequent to the death of Maeve Gilmore in 1983.

As well as offering direct evidence of Peake's creative process and his intermediality as artist and writer, the archive is a resource for the publishing history of Peake's work (containing not only correspondence with publishers but also proofs and printing plates of his illustrations), its critical and popular reception, and the custodial and curatorial history of his manuscripts, drawings and paintings. The archive also holds letters from a number of notable writers,

artists and theatrical figures of the 20th century including Graham Greene, Laurence Olivier, Walter de la Mare, C. S. Lewis, Stephen Spender, Dylan Thomas, Peter Hall, John Clements, Esmond Knight, Maurice Collis, Augustus John, Matthew Smith, James Stephens, Laurie Lee, John Berger and Michael Moorcock. Dorothy Webster Gordon ("Mrs X" in Dirk Bogarde's volume of letters *A Particular Friendship*) and Hazel Guggenheim McKinley (sister of Peggy Guggenheim) were also friends and correspondents of both Mervyn Peake and Maeve Gilmore.

Persons, families, organizations or movements named in or associated with the material

The archive consists of correspondence and papers generated by Brian Cox over a thirty-seven year period. His work in the field of education is well represented; there are files relating to all five Black Papers, the Freedom in the Academic Community Campaign, the Verbal Arts Campaign, the NCES, and Cox's contribution to government advisory bodies including the Kingman Committee and the National Curriculum English Working Group...The files also include correspondence with contributors to *Critical Quarterly*, generated by Brian Cox in his capacity as poetry editor of the journal – a role he took up again in 1998…

The archive comprises records generated during the daily operation of Carcanet Press and the preparation and publication of *PN Review* (formerly *Poetry Nation*).

Places recorded in or associated with the material

The first edition of Lindop's *A literary guide to the Lake District* was published by Chatto and Windus in 1993. A celebration of the rich literary heritage of the region, Lindop's book draws out the literary associations of five wide-ranging walking routes. He chose to focus not just on the more obvious writers like Wordsworth and his circle, John Ruskin, Beatrix Potter, and Arthur Ransome – but also on other major literary figures who visited and were inspired by the district, and on local writers.

Dated at Manchester.

Postmarked Millom [Cumbria].

Subjects, events and activities referred to in the material

This group of material is principally comprised of papers documenting the earlier period of Dennis Welland's research into Wilfred Owen and his poetry, dating from his initial enquiries in 1947, through the writing of his thesis, his acquaintance with key figures such as Blunden and Sassoon, his pioneering work on the Owen manuscripts, the problems he encountered in the form of Harold Owen's copyright restrictions on the Owen papers, the subsequent and long-delayed publication of Welland's *Wilfred Owen: a critical study* in 1960, and his collaboration with Cecil Day-Lewis in compiling the 1963 edition of Owen's *Collected poems*.

Literary forms and genres

The archive is, however, not restricted to poetry, fiction or criticism; there is also an important emphasis on topography, and particularly the history and topography of Cumbria.

The content of the archive reflects Grevel Lindop's wide range of interests and activities, and documents his entire career as poet, editor, literary critic, reviewer, literary scholar, short fiction and travel writer.

Dates mentioned in the material

The files contain material relating to 123 books published by Carcanet Press, dating from some of their earliest publications in 1969 through to 1977, along with one volume from 1978.

Card from Mr and Mrs Thomas B Harned (Harned was one of Whitman's literary executors and brother-in-law of Horace Traubel), inviting Sixsmith to the Walt Whitman Reunion on 5 January 1893 in Camden, New Jersey.

Quotations from the material

Reference is made to...Davie's conviction that the magazine should be used to make the poetic intelligence count for something in the intellectual life of the nation (in 1978 he feels that "there is nothing now matters to me more in public life than PNR")**.**

Research potential

The archive is also particularly strong in the areas of recent and contemporary poetry and scholarly editing. Other strengths include: the life and work of Kathleen Raine; the work of De Quincey; writing of the Romantic era; poetry publishing, editing and reviewing; travel writing; the Lake District and its literary associations; Buddhism, other religions and spirituality; and the work of the Temenos Academy.

The archive is a rich resource for anyone interested in twentieth-century British poetry and both decorative and fine art, but the following research areas and artistic or literary movements are particularly well represented: the art and poetry of war; printmaking; watercolour drawing; approaches to topographical and landscape painting in the twentieth century; book illustration and private press publication; artists associated with the Seven and Five Society and the London Group; artists and poets associated with the Surrealist movement; artists associated with Neo-Romanticism (with George Barker representing the parallel New Apocalypse movement in poetry); poets associated with The Group of the 1950s–60s (with copies of early Donald Davie poems also giving the earlier Movement poets a presence in the archive); rural writing and nature poetry; and twentieth-century pottery. Other topics which run throughout the archive include the relationship between text and image or poetry and painting; pioneering approaches to the teaching of creative writing and English literature; and art collecting.

5.11 Appraisal, destruction, and scheduling information: ISAD(G)v2, 3.3.2

Purpose

"To provide information on any appraisal, destruction and scheduling action." [22]

The ISAD(G)v2 rule states:

"Give information about any professional appraisal, destruction and scheduling actions that have been taken, or are planned, that affect the interpretation and use of the material described. Where appropriate, record the authority for the action.

If samples have been taken, record the size of the sample and the process of selection.

Discussion of any gaps in collections or series should be reserved for the "Scope and content" element."

Guideline

Appraisal actions are most likely to be recorded at fonds or series level. This element could be used to record:

- Sampling of records from large series
- Selection as part of a formal records management programme
- Transfer of published items or objects to an organisation's library or museum collections

For personal archives, this element is likely to be used to record material that has not been selected for permanent preservation, as agreed with the depositor. Material selected either for return to the depositor or destruction *might* include: duplicate documents, blank paper, health records, junk mail and circulars, utility bills, receipts, invoices, bank statements, payslips, holiday photographs, greetings cards or personal effects.

When appraising archives, try to determine the functions of an individual or a business. For example, Andrew Motion's functions could be:

- Writing poetry
- Writing novels
- Writing biographies
- Literary criticism
- Academic research
- Holding the office of Poet Laureate
- Advocacy for museums, libraries and archives

Considering the functions of a person or organization, and the records relating to these processes or activities, will help to identify records which have enduring archival value. For a business archive, you might keep a company's

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22. ISAD(G)v2 pp. 24–25.

annual report, statements of account and cash books, but not necessarily individual receipts and invoices, as these transactions will be recorded elsewhere in the accounts. However, even this is not always straightforward in the case of businesses such as small literary magazines or publishing houses. For example, despite there being higher-level financial records in the Archive of *Critical Quarterly,* the cheque-book stubs were retained because they recorded individual payments to named poets for readings, publication of poems etc, thus revealing the value placed on different writers by the editors of the journal.

With an individual's archive the appraisal process is more problematic, as personal or ephemeral records are more likely to hold enduring archival value. Nevertheless, it might be judged that lower-level processes – such as writing shopping lists, paying bills and issuing invoices – do not need to be represented in the archive.

Examples

Some files have been destroyed as part of a random sampling exercise in 1979, 10% being retained.

Duplicate correspondence has been weeded out and destroyed, although where contracts exist in triplicate these have been retained. Publications which are inscribed or in foreign languages have been retained. Other publications which are duplicates of items already held in the British Library have been removed from the archive.

5.12 Accruals: ISAD(G)v2, 3.3.3

Purpose

"To inform the users of foreseen additions to the unit of description." [23]

Guideline

Indicate here if further accruals are expected. Where appropriate, give the estimated quantity and frequency.

This element is generally used at a higher level of description, such as fonds or series levels. It is particularly relevant for archival collections that were previously part of an institution's records management system (literary examples would be publishers and literary societies). The acquisition of the papers of living writers and poets means that this field may also be used to record expected accruals agreed with depositors of personal archives.

Examples

Further accruals are expected.

Accruals are expected from the author at four-yearly intervals.

Accruals expected following the death of the depositor (by bequest). To include additional diaries and correspondence.

Accruals not expected.

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23. ISAD(G)v2 p. 25.

5.13 System of arrangement: ISAD(G)v2, 3.3.4

Purpose

"To provide information on the internal structure, the order and / or the system of classification of the materials." [24]

Guideline

ISAD(G)v2 states:

"Specify the internal structure, order and / or the system of classification of the unit of description. Note how these have been treated by the archivist." [25]

This is particularly important where the arrangement is likely to affect a user's understanding or interpretation of the material being described. This is likely to be the case where there has been any deviation from a creator's original order, or an order has been imposed by any process of arrangement and sorting.

Note as appropriate:

- Who is responsible for the system of arrangement such as the creator, a previous owner or user, or the archivist.
- Any previous system of arrangement.
- If the material has been ordered in accordance with any classification scheme, alphabetically (by topic, place or name, perhaps) or chronologically.

Some repositories use this field to give researchers an overview of the current system of arrangement, to aid resource discovery.

Examples

Fonds Level

The cataloguing archivist has, in the main, preserved the original order of the archive. Correspondence and client records, originally interfiled alphabetically, have been split. Photographs have been removed from client files and stored separately for preservation purposes. Many papers appeared to have been obviously misfiled, and have been re-filed into the original filing structure.

The archivist has maintained the rough chronological order in which correspondence was found, and rearranged papers that were out of place according to this sequence. Where correspondence was grouped by subject, function, correspondent, or creative work, these file divisions have been retained, and are indicated by the archivist's notes on paper slips within files.

The British Library cataloguing archivist has arranged the archive into two main groupings: papers created, collected and used by Mervyn Peake; as distinct

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24. ISAD(G)v2, pp. 25–26.

25. ISAD(G)v2, p. 26.

from those created, collected and used by Peake's wife Maeve Gilmore and their children. This distinction has been made based on the content, context and dates of the material. There are a few items in Mervyn Peake's hand which have been retained in Maeve's Gilmore's papers as they appear to have been used by her for reference purposes. Peake's papers have been ordered so that literary works are followed by artistic works (with associated working papers and ephemera), correspondence and published items.

The Papers of J.G. Ballard are divided into the following Series:

- Add MS 88938/1 Personal and Family Material (including Photographs)
- Add MS 88938/2 Correspondence
- Add MS 88938/3 Works
- Add MS 88938/4 Interviews Conducted by Fax
- Add MS 88938/5 Exhibitions (including Posthumous Events)
- Add MS 88938/6 Bibliographies and Commentaries
- Add MS 88938/7 Adaptations
- Add MS 88938/8 Posthumous
- Add MS 88938/9 Various Material by Others

The collection was originally sorted and listed by Mrs Elton, the loose documents arriving at the library sorted into packages and labelled with typed captions. In addition, there appeared to be a small number of items which were not included in the list, as well as the subsequent accession of four letters. In preparing this updated list, while retaining the original order of the material as far as possible, the archivist has taken the opportunity to arrange the collection into broad subgroups reflecting the division between Montague's journalistic and literary work. It was not thought necessary to create a separate subgroup for the letters received in 1979, although they are noted as being a later accession. All former reference numbers are given throughout to facilitate reconstruction of the original list. Where two former references are noted, the first refers to an original accession number and the second to the list compiled by Rose Elton. Various pieces of useful information included in the original list from Mrs Elton's personal knowledge have been noted in the new list.

The subgroups into which the collection has been divided are as follows:

- CEM/1 Journalistic material
- CEM/2 Literary material
- CEM/3 Miscellaneous and related material

The material in the collection has largely been rearranged by the archivist. This was necessary due to the somewhat arbitrary way in which the collection was amassed, as outlined above. It appears that by December 1956, all the papers Minnie had so far donated to the Library had been arranged to form Rylands English MS 1186, and all subsequent donations up to November 1958 were incorporated into this collection. The collection is therefore a composite one and does not reflect the way in which the various originators of the material ordered their papers. Minnie appears to have bundled the material together as

she came across it, and sent it off *ad hoc* to various individuals and institutions. The Rylands collection includes much loose material with no discernible order at all; and in general, aside from a few bundles, there was no chronological ordering, or sorting by subject or correspondent. After the material arrived, some of it appears to have been brought together by Library staff into rough subject or physical groupings, such as "Wallace Miscellanea", photographs, or news cuttings, but this arrangement omitted much of the material altogether.

The collection has now been arranged into series, predominantly based on the physical nature of the material, although a number of the series are composite. Material which was obviously Minnie's own, such as her own correspondence and copy extracts from letters and articles made after Wallace's death, have been allotted separate series. Otherwise the principle of original order has had to be disregarded, and the material listed according to type. The English Manuscript number allocated to the collection has been retained.

The series are as follows:

- Eng 1186/1 Letters to J.W. Wallace
- Eng 1186/2 Letters from J.W. Wallace
- Eng 1186/3 Letters between other individuals
- Eng 1186/4 Miscellaneous papers of J.W. Wallace
- Eng 1186/5 Letters to Minnie Whiteside
- Eng 1186/6 Letters from Minnie Whiteside
- Eng 1186/7 Copies, extracts and notes of Minnie Whiteside
- Eng 1186/8 Bolton Whitman Fellowship material
- Eng 1186/9 News cuttings, offprints and journals
- Eng 1186/10 Miscellaneous printed and published material
- Eng 1186/11 Photographs
- Eng 1186/12 Miscellaneous material

Series and Sub-series level

Arranged alphabetically by correspondent and then chronologically by letter.

British Library arrangement. Files have been arranged chronologically according to known or estimated creation dates, but there is very little evidence to aid precise dating of the plays.

These files were arranged and foliated prior to acquisition by the British Library. The cataloguing archivist has altered this arrangement slightly where the chronology of drafts was found to be incorrect.

Arranged chronologically according to date notebook begun.

Arranged chronologically by letter.

File level

Miscellaneous items brought together by the archivist. Fragment of writing on the imagination found with fragments of *Titus Alone* from the early 1950s, see Add MS 88931/1/3/24.

5.14 Conditions governing access: ISAD(G)v2, 3.4.1

Purpose

"To provide information on the legal status or other regulations that restrict or affect access to the materials." [26]

Guideline

ISAD(G)v2 states:

"Specify the law or legal status, contract, regulation or policy that affects access to the unit of description. Indicate the extent of the period of closure and the date at which the material will open when appropriate." [27]

It is helpful to include this element at collection level, even when no access restrictions apply; in the case of modern collections, it can also be used to draw the attention of researchers to the fact that a collection may include personal data which should be used responsibly in research. The reasons for any closures should be set out at collection level, while at lower levels a simple statement indicating closure should be supplied.

The most likely reasons for restricting access to literary archives (particularly modern collections) are:

- Embargoes by donors or depositors
- Closures under the Data Protection Act 1998
- Copyright restrictions

5.14.1 Embargoes

Sometimes material is given or loaned to a repository on the condition that certain items or series of items will be closed to researchers for an agreed period. In some cases, it may be decided that access can be granted after the researcher has obtained permission from the donor / depositor. Where donor / depositor-imposed embargoes or access restrictions exist, the material concerned should be identified and (where possible) the closure period made clear in the catalogue.

5.14.2 Data Protection closures

In some cases, decisions on individual closures will have been made during cataloguing and can be identified in the catalogue; when the cataloguing archivist has not been able to read every item in the collection, decisions on closures may be made when a researcher orders material from the collection.

It is also advisable to include a Data Protection statement in relation to any descriptions in the archival catalogue which relate to living individuals.

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26. ISAD(G)v2, p. 26.
27. ISAD(G)v2, p. 27.

5.14.3   Copyright restrictions

In some cases, closures need to be made for copyright reasons, e.g. where letters from significant writers have been "cherry-picked" from a literary archive, sold separately and replaced with photocopies (or retained by the donor / depositor); where the archives of literary researchers contain photocopies of manuscript material held in other institutions, or copies of published articles; or where literary archives contain material in special formats such as sound recordings, which have more stringent copyright restrictions than documentary material.

Examples

General

The collection is open to any accredited reader.

Access unrestricted unless otherwise stated.

Embargoes

The personal correspondence between Dennis and Joan Welland in DSW/2 is closed during the lifetime of Michael Welland.

Some of the correspondence in the archive is closed and may only be accessed by readers who have obtained prior permission from Joanna Wellington and Brian Donat.

Data Protection

The archive is open to any accredited reader, although some material is closed under the provisions of the Data Protection Act 1998; such items are identified at item level in the catalogue. Please consult the archivist for further details.

The archive is open to any accredited reader. However, some material in the collection which has not been read in detail by the cataloguing archivist may be subject to Data Protection closures; this is indicated at the relevant point in the catalogue and readers are advised to contact the Library in advance if they wish to see any of this material.

This collection contains personal data about living individuals, and readers are expected to comply with the Data Protection Act 1998 in their use of the material.

This finding aid contains personal data about living individuals. Under Section 33 of the Data Protection Act 1998 (DPA), The University of Manchester Library holds the right to process such personal data for research purposes. The Data Protection (Processing of Sensitive Personal Data) Order 2000 enables The University of Manchester Library to process sensitive personal data for

research purposes. In accordance with the DPA, The University of Manchester Library has made every attempt to ensure that all personal and sensitive personal data has been processed fairly, lawfully and accurately.

Copyright

Much of the photocopied correspondence in FRD1/1 is closed to readers for copyright reasons, and all copying from any of the photocopied material in the archive is prohibited. Three of the video recordings in FRD3/10 and a number of the sound recordings in FRD1/11 and FRD3/11 are also closed for copyright reasons.

The photocopy letter (piece /18) is closed to readers for copyright reasons; the original remains in the private collection of Michael Welland.

5.15 Conditions governing reproduction: ISAD(G)v2, 3.4.2

Purpose

"To identify any restrictions on reproduction." [28]

Guideline

Generally used at a higher level of description. ISAD(G)v2 states:

"Give information about conditions, such as copyright, governing the reproduction of the unit of description after access has been provided. If the existence of such conditions is unknown, record this. If there are no conditions, no statement is necessary." [29]

Copyright is likely to be the main restriction on reproducing material from literary archives, and it generally applies to all literary collections regardless of date. Copyright statements should include reference to: the type of reproduction permitted under copyright law; the principal copyright holder in the archive (where known); and the requirement to seek permission from the holding repository (as well as the copyright holder) for reproducing material. It may also be useful to indicate how the archive material should be cited in any research output or publication.

Examples

Fonds level

Photocopies and photographic copies of material in the archive can be supplied for private study purposes only, depending on the condition of the documents. Most of the items in the archive remain within copyright under the terms of the Copyright, Designs and Patents Act 1988; it is the responsibility of users to obtain the copyright holder's permission for reproduction of copyright material for purposes other than research or private study. Prior written permission must be obtained from the Library for publication or reproduction of any material within the archive. Please contact the Collection and Research Support Manager (Manuscripts and Archives), The John Rylands Library, The University of Manchester, 150 Deansgate, M3 3EH.

Much of the material in the archive remains in copyright. Copyright in Robert Donat's own papers is held by his literary executors, Joanna Wellington and Brian Donat, whose permission must be obtained before reproduction or publication of material can take place. It is the researcher's responsibility to obtain the relevant copyright holder's permission for reproduction or publication of the other material in the archive.

Preferred citation: Papers of John Heath-Stubbs, JHS/1/2 etc, University of Manchester Library.

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28. ISAD(G)v2, p. 28.
29. ISAD(G)v2, p. 28.

5.16 Language / scripts of material: ISAD(G)v2, 3.4.3

Purpose

"To identify the language(s), script(s) and symbol systems employed in the unit of description." [30]

Guideline

See ISAD(G)v2.[31] State the principal language first, and indicate where other languages are only represented as a minor part of the unit of description.

Examples

Language
French (FRE), some English (ENG)
English (ENG)
English (ENG), some Latin (LAT)
Russian (RUS),
English (ENG), some Hebrew (HEB),
Greek (GRE / ELL)

Script
Latin
Cyrillic
Hebrew
Pitman shorthand
Gregg shorthand

30. ISAD(G)v2 p. 28.

31. ISAD(G)v2 p. 29.

5.17 Physical characteristics & technical requirements: ISAD(G)v2, 3.4.4

Purpose

"To provide information on any important physical characteristics or technical requirements that affect use of the unit of description." [32]

Guideline

State if the material requires a specific piece of equipment to enable access, or if the physical condition of the material, such as its preservation requirements, affect or govern its usage. This element may also be used to give the foliation or the physical dimensions of items, if required.

Examples

Requires microfilm reader to access

Many of the prints show some fading and silvering

Electronic format. Requires PC to access.

Script is only partly legible due to fading

Dimensions: 245mm x 185mm

Damaged by fire 1731

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32. ISAD(G)v2, p. 29.

5.18 Finding aids: ISAD(G)v2, 3.4.5

Purpose

To identify any other finding aid for the material.

Guideline

Finding aids can include rough lists, detailed catalogues, card indexes and electronic documents.

Examples

Fonds level

A detailed hand list is available.

A rough box list is available.

Part listed only (a rough hand list is available for journals and some of the manuscripts, by Ian Mortimer, Archivist, 2003; revised by Charlotte Berry, Archivist, 2006. The 'Private Lives' were indexed by Charlotte Berry, Jul 2004).

Large parts of the personal correspondence and manuscripts sections of the collection remain indexed by name but are not listed, together with lecture notes, pamphlets and personalia.

5.19 Existence and location of originals: ISAD(G)v2, 3.5.1

Purpose

"To identify the existence, location, availability and / or destructions of originals where the unit of description consists of copies." [33]

Guideline

Give the full reference number of the item concerned. If necessary contact the holding institution to ascertain the precise details of the items concerned.

Examples

Fonds level

The original collection (from which the copies comprising this collection were made) is now held by the University of Texas, Harry Ransom Humanities Research Centre (John Fowles Papers, RLIN Record TXRC93-A76).

The original is held at Edinburgh University Library Special Collections (Corson C.S.32).

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33. ISAD(G)v2, p. 30.

5.20 Existence and location of copies: ISAD(G)v2, 3.5.2

Purpose

To identify the availability of copies of the material.

Guideline

Give the full reference number of the item concerned. If necessary contact the holding institution to ascertain the precise details of the items concerned. If the copies are no longer extant or their location is unknown, record as such.

Examples

Fonds level

Photocopies at Henry E. Huntington Library, San Marino, California.

Item level

A copy of this item is held at Princeton University, in the Ellen McCarter Doubleday Papers (Inventory C0747).

5.21 Related units of description: ISAD(G)v2, 3.5.3

Purpose

"To identify related units of description." [34]

Guideline

ISAD(G)v2 states:

"Record information about units of description in the same repository or elsewhere that are related by provenance or other association(s). Use appropriate introductory wording and explain the nature of the relationship. If the related unit of description is a finding aid, use the finding aids element of description to make the reference to it." [35]

Such information is usually provided at the highest appropriate level within an archival catalogue. The inclusion of information in this field is particularly useful as literary papers are often characterised by their dispersal across institutions nationally and internationally.

Examples

Fonds level

For further papers of Angela Carter at the British Library, see Add MS 83682 (correspondence with Simon Watney). Eighteen audio cassettes received as part of the present collection are held by the British Library Sound Archive with the call reference C1365.

Audio cassettes from Rosemarie Rowley, John Dentith and Nora Carr were removed from the correspondence with which they were originally received and they can now been found in the British Library's Sound Archive. The references for the files containing the letters and the cassettes in the Sound Archive references are as follows: Rosemarie Rowley, Add MS 88918/35/28 - C1409/1; Nora Carr, Add MS 88918/36/4 - C1409/2, and John Dentith, Add MS 88918/35/6 - C1409/3. Notes of these references can be found in the "Scope and content" of each of the relevant files.

The British Library holds manuscripts of and relating to Ted Hughes, the details of which are as follows: Add MS 83684-83698 (Correspondence and literary manuscripts of Ted Hughes and L. Baskin); Add MS 53784 (Verse and prose of Ted Hughes and Sylvia Plath); Add MS 78756–78761 (Ted Hughes correspondence with Keith Sagar); Add MS 74257 (Correspondence of Ted Hughes and A. Skea); Add MS 83260 (Letters from Ted Hughes to Rosemarie Rowley); Add MS 88612 (Letters to E. Compton from Ted Hughes and others); Add MS 88613 (Letters to J. Brown from Ted Hughes); Add MS 88614 (Letters, etc., to P. Keen from Ted Hughes); Add MS 88615 (Papers relating to the publication *River*); Add MS 88616 (Letters to Terence McCaughey and his wife Ohna from Ted Hughes); and Add MS 88617 (Correspondence, etc., of G. Hughes with Ted Hughes and others). Refer to the British Library Sound

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34. ISAD(G)v2, p. 31.
35. ISAD(G)v2, pp. 31–32.

Archive catalogues for recordings of Hughes reading his work, and other recordings. Hughes archival material can also be found in the following institutions: Manuscript, Archives and Rare Book Library, Emory University; Special Collections, Exeter University Library; Special Collections and Archives, Liverpool University Library; Lilly Library, Indiana University; Rare Book and Manuscript Library, Columbia University Libraries; Washington University, St Louis; McPherson Library, University of Victoria, Canada.

The British Library holds the papers of Harold Pinter's associates and contemporaries. These collections include Laurence Olivier (Add MSS 79766–80750), Peter Nichols (Add MSS 78944–79198), Ralph Richardson (Add MSS 82038–82369), John Gielgud (Add MSS 74288–74587), Terence Rattigan (Add MSS 74288–74587), George Barker (Add MSS 71696–71699), Lady Antonia Fraser (Loan 110B/1–19) and Ronald Harwood (Add MS 88881). Further material relating to Pinter is held in The British Library Sound Archive and includes recordings of performances of his own plays and plays he directed; interviews with Pinter and actors and directors he has collaborated with; and recordings of speeches and poetry readings. The Lord Chamberlain Plays (LCP) collection includes copies of Pinter's plays submitted for licence before 1968, and reader's reports relating to the licensing of the plays. LCP references have been listed with the relevant play in this catalogue.

The library holds the following papers relating to Daphne du Maurier and her family: EUL MS 206, EUL MS 207, EUL MS 276, EUL MS 301, EUL MS 307, EUL MS 341, EUL MS 342, EUL MS 346, EUL MS 351. Other papers of Daphne du Maurier, particularly her letters, are held at many other repositories including the following: Bath Reference Library; Bodleian Library; BBC Written Archives Centre; British Library Department of Manuscripts; Cambridge University Library; Eton College Library; University of Manchester Library; National Library of Scotland; Princeton University Library Manuscripts Division, USA; Rhodes House Library; University of Durham Library; University of Bradford Library; University of Bristol Library; University of Warwick (Modern Records Centre); West Yorkshire Archive Service. Sound recordings of interviews with du Maurier are held at the British Library National Sound Archive. Papers relating to George du Maurier are held at the following repositories: Pierpont Morgan Library, USA; Huntington Library, USA; Victoria and Albert Museum (National Art Library); National Library of Scotland; Dorset County Museum. Papers relating to Guy du Maurier (1865–1915) are held at the Houghton Library, Harvard University, USA. A duplicate copy of the Sylvia Llewelyn-Davies memorial photograph album (EUL MS 207/3/1) is held at the National Portrait Gallery.

5.22 Publication note: ISAD(G)v2, para 3.5.4

Purpose

"To identify any publications that are about or are based on the use, study or analysis of the unit of description."[36]

Guideline

Some repositories use this element to record whether or not the material in question has been published (particularly if this is not likely to be commonly known), although it may not be practical to do this for material that has been published in many editions. This can include journal articles describing portions of the materials, guides to the archive, or other published descriptions, calendars and catalogues in diverse media and formats, including published facsimiles, published transcripts and calendars, websites, microfilm and recordings. As these entries are likely to contain citations, use appropriate bibliographical standards.

The note can be used at both higher and lower levels if specific series or items have formed the basis of publication.

Examples

Fonds level

Thomas Dilworth, *The Shape of Meaning in the Poetry of David Jones* (University of Toronto, Toronto, 1988.); John Mathias (ed.), *David Jones: Man and Poet* (University of Maine, Orono, 1989); Jonathan Miles and Derek Shiel, *David Jones: The Maker Unmade* (Bridgend, 1995).

Item level

A reproduction of Syon MS 18 is available. See *Works of Richard Whytford. Vol 3, Syon Abbey MS.18: A looking glace for the religious / presented by James Hogg*, Salzburg, 1992 (Main Library 828.3/WHI-3 and Special Collections Syon Abbey 1992/WHI).

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36. ISAD(G)v2, p. 32.

Section 6:   Bibliography

International descriptive standards: an overview

"International Council on Archives (ICA), Committee on Descriptive Standards." (Website) http://www.icacds.org.uk/eng/history.htm accessed 28 Feb 2013.

ISAD(G)v2

International Council on Archives (ICA), Committee on Descriptive Standards. *General International Standard Archival Description, Second Edition*. "Adopted by the Committee on Descriptive Standards, Stockholm, Sweden, 19–22 September 1999." ICA, Ottawa, 2000. http://www.icacds.org.uk/eng/ISAD(G).pdf accessed 28 Feb 2013.

Encoded Archival Description (EAD)

Library of Congress, Network Development and MARC Standards Office, and the Society of American Archivists. "Encoded Archival Description (EAD), Version 2002, Official Site". (Website) http://www.loc.gov/ead accessed 28 Feb 2013.

Note: Includes the EAD 2002 Schema, DTD, Tag Library, v1.0 Application Guidelines, and three crosswalks: ISAD(G) to EAD; EAD to ISAD(G); and MARC21 to EAD.

RLG (Research Libraries Group) EAD Advisory Group. *RLG Best Practice Guidelines for Encoded Archival Description.* RLG, 2002. http://www.rlg.org/en/pdfs/bpg.pdf accessed 28 Feb 2013.

Authority Records and Encoded Archival Context (EAC)

Archives and Records Association (ARA), Data Standards Group "An Introduction to EAC(CPF)". Presented at the "EAD Refresher and Introduction to EAC" training course, V&A Museum of Childhood, London, 15 Nov 2011. ARA, 2011. http://www.archives.org.uk/images/documents/DSG_docs/EAD_EAC/dsg1011-EAC_intro.pdf accessed 28 Feb 2013.

Berlin State Library and the Association of American Archivists. "EAC-CPF Encoded Archival Context: Corporate Bodies, Persons and Families". (Website) http://eac.staatsbibliothek-berlin.de/ accessed 28 Feb 2013.

International Council on Archives (ICA), Committee on Descriptive Standards. *International Standard Archival Authority Record for Corporate Bodies, Persons and Families, Second Edition*. "Adopted by the Committee on Descriptive Standards Canberra, Australia, 27–30 October 2003". ICA, [Paris], 2004. http://www.icacds.org.uk/eng/ISAAR(CPF)2ed.pdf accessed 28 Feb 2013.

"Library of Congress Authorities" (Online) http://authorities.loc.gov/ accessed 28 Feb 2013.

Rules and resources for personal, corporate and family names

American Library Association (ALA), Canadian Library Association (CLA), and the Chartered Institute of Library and Information Professionals (CILIP). "Anglo-American Cataloguing Rules, Second Edition" (AACR2) (Online) ALA, CLA and CILIP, 2006–2012. http://www.aacr2.org/ accessed 28 Feb 2013.

Note: AACR2 is a bibliographic standard widely used in libraries. Useful for personal, corporate, and place names.

Gillman, Peter. *National Name Authority File: Report to the National Council on Archives.* British Library Board, London, 1998.

National Council on Archives (NCA). *Rules for the Construction of Personal, Place and Corporate Names.* NCA, 1997. http://www.nationalarchives.gov.uk/documents/information-management/naming-rules.pdf accessed 28 Feb 2013.

Oxford Dictionary of National Biography. In Association with the British Academy. (H. C. G. Matthew and Brian Harrison, eds.) Oxford University Press, Oxford, 2004.

Oxford Dictionary of National Biography, 2001–2004. (Lawrence Goldman, ed.) Oxford University Press, Oxford, 2009.

Oxford Dictionary of National Biography, 2005–2008. (Lawrence Goldman, ed.) Oxford University Press, Oxford, 2013.

Oxford Dictionary of National Biography Online. http://www.oxforddnb.com/ accessed 28 Feb 2013. *Note: The online DNB is a subscription service*

Who's Who 2013 & *Who was Who.* (Online) A & C Black and Oxford University Press http://www.ukwhoswho.com/ accessed 28 Feb 2013.

Note: The on-line database is a subscription service of Oxford University Press. A & C Black (Bloomsbury Publishing) publishes printed annual volumes of Who's Who*, and periodic volumes of* Who was Who. See (28 Feb 2013): http://www.bloomsbury.com/uk/special-interest/reference/whos-who/

Rules and resources for geographic names

"A Vision of Britain Through Time" (Website) http://www.visionofbritain.org.uk/place/place_page.jsp?p_id=20002 accessed 28 Feb 2013.

Getty Vocabulary Program, ed. *The Getty Thesaurus of Geographic Names® (TGN).* (Online) J. Paul Getty Trust, Vocabulary Program, Los Angeles, 2000. http://www.getty.edu/research/conducting_research/vocabularies/tgn/index.html accessed 28 Feb 2013.

Note: The Getty Thesaurus of Geographic Names is useful as a source for the current, English-language form of place names. The TGN is useful for searching for information on UK counties prior to the 1974 boundary changes, and their current names. TGN's preferred form can be used as a basis for index terms created using AACR2 or NCA Rules.

Rules and resources for subject headings

Getty Vocabulary Program, ed. *Art & Architecture Thesaurus® Online (AAT)*. J. Paul Getty Trust, Vocabulary Program, Los Angeles, 1983–.
http://www.getty.edu/research/tools/vocabularies/aat/ accessed 28 Feb 2013.

Library of Congress Authorities Subject Headings (LCSH). (Online)
http://id.loc.gov/authorities/subjects.html accessed 28 Feb 2013.

UK Archival Thesaurus Project, ed. *UK Archival Thesaurus* (Online) University of London Computer Centre, 2004. http://www.ukat.org.uk/index.html accessed 28 Feb 2013.

UNESCO Thesaurus. (Online) http://databases.unesco.org/thesaurus/ accessed 28 Feb 2013.

For links to other useful resources please see the <u>GLAM website</u>.

Section 7:   Acknowledgements

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