

Archiving Children's Literature 2012

1. Links to well-known children's archives: <http://raabassociat.es/JIsZRI>.

2. Quick Tips:

1. Learn about archival care early in your career to protect your work at home.
2. Contact an archival collection curator for advice.
3. Research facilities to see which would be the best fit for your work.
4. Ask how accessible your material will be once part of the archive.
5. Find out what will be done to promote your work and the collection.
6. Consider whether the archive focuses both on circulating material and on archival care.
7. Think about the best timing for you to donate work.
8. Interview curators to find out what their needs are for their collection.
9. Decide what else matters to you, such as prior affiliation with the organization, or location.
10. Interview curators to see who you'd like to work with to set up the archive for your work.

3. Q & A with the curators:

Jennifer Crow, Librarian

Arnie Nixon Center for the Study of Children's Literature

1. When should an author or illustrator begin to think about contacting an archive?

Many times authors don't consider donating their materials because they don't see the significance in doing so. It just doesn't occur to them. So when an archive approaches them, they are often quite surprised that someone would actually want their work. However, you should probably contact an archive when you find that your first book will be published. The archive can tell you if your work is well-suited for their collection. They can advise you on what steps to take next and help spread the word of your upcoming publication. Speakers for conferences, events, and school visits are generally needed and the archive may be able to assist you with arrangements. Establishing an early relationship with an archive may prove to be a useful and lifelong benefit.

2. Do you need a certain level of fame or volume of work to be of interest?

Some of the authors that have donated to the Center are quite well-known but others have so far published only one book. Local authors are of special interest. Some may not be widely recognized or have a large body of work but they are essential to the collection for their regional flair.

3. Should you expect to get paid for what you donate, or compensated in some way?

We do not generally pay authors for their papers. We offer to properly care for the papers, to organize, to rehouse or reframe using acid-free archival-quality materials, to create a finding guide, to store, and to promote the donation. We find that this arrangement is mutually advantageous.

4. How accessible will the material continue to be to the person who donates?

The materials are completely accessible to any author or illustrator who donates to the Center. We try our best to accommodate the author as needed. If this means a visit to the Center when we are normally not open, we will arrange it. If they need faster access, we can scan and email materials to them.

5. Are there disadvantages?

Some authors prefer to keep their papers. They use them during class visits or writing classes to show students the process of becoming published. Students and pre-published authors can see the kinds of things an editor will want revised or the questions they ask. The archive is also interested in displaying this process but won't necessarily have the author there to point out specific issues. Sometimes an author will use material from the original version to update the edited version, for instance, to create of an epilogue for a book. The omitted segments can answer some of the questions readers might have. This type of work may be more difficult for the author if the materials were not present.

6. Are there benefits to doing it early in your career?

There are a number of reasons why an author might donate their papers earlier rather than later in their career. Proper storage and preservation should be performed before any damage might occur. Home storage space and conditions are often problematic for optimal upkeep of materials. Therefore an archive can be the best solution. Contributing all works to one archive permits a view of the growth of the writing or illustration style. The archive can also help to publicize the materials.

7. How can it be useful in terms of marketing yourself?

Donating papers can be quite useful for promoting your work; you will have an experienced partner, the archive, to assist you in getting the word out. The Nixon Center generally puts out a press release about the donation, tells visiting classes, and announces it to readers through our widely-read newsletter. We also link to your website and create a finding guide that can be accessed from our website.

8. What should you do to ensure that the organization promotes your body of work as part of the archive?

Before making a donation one should ask how your materials will be promoted. If you have any concerns, ask to add your requirements to the gift agreement. Archives are generally happy to accommodate your needs.

9. What should you look for in deciding where to place your work?

Parting with your collection and choosing its new home can be a difficult but worthwhile task. The author should consider the facilities. How accessible will the papers be? Will the collection be kept on site or in a separate storage area? Is the archive able to appropriately preserve the collection? Look at lighting and humidity and temperature control. Does the archive have the capacity to digitize or migrate items, if needed. Many authors like to keep all components of their collection together in one place to provide continuity so location could be a deciding factor. Talk with the Curator and staff. Do you feel comfortable leaving your cherished works with them? If you feel these questions are adequately answered, you may have a compatible match.

10. What can people do at home before they're ready to do this to make sure to protect their work properly?

Research best practices for home preservation and storage in order to become familiar with proper management of your collection. Books require plenty of air circulation. They should

generally be shelved upright with space behind to allow air to circulate. They should not hang over shelves into spaces where they may be bumped and damaged. Materials of the same size and weight should be stored together. Papers should not be stored with books and other ephemera. If possible, store papers in acid free folders of the same size in document storage boxes. All staples, paper clips, and pins should be carefully removed as these generally rust and cause damage to the paper. These are but a few tips. Please see the Arne Nixon Center's website under Research, then Preservation for a list of resources on archiving procedures.

11. How does archiving work for people who do most of their work digitally?

That is the question these days! Digital preservation is a complex issue. We sometimes ask authors who are thinking of donating papers to print out emails and other digital correspondences and documents. Saving items in pdf format is helpful as we can post them in future online archives. We will certainly have to begin to adopt policies for digitally created collections.

12. What do you think will be happening in the future with this type of archive now that a lot is shifting to digital?

I think that for some time to come, we will continue to collect the physical papers of authors and illustrators. We are still receiving authors' papers with lots of tangible research, photos, and correspondences. Unfortunately, we are observing less of an author's writing process or the way in which an illustration is published than we did in the predigital days. It is interesting to see what got crossed off a page or a handwritten mockup of a book. The trade off, of course, is that we can now share this work with a much greater audience. Researchers don't have to bear the bother or expense of travel. It will hopefully create a more conducive environment for scholarship.

13. What are you especially interested in acquiring for your Collection now?

The Arne Nixon Center has always been interested in gathering materials featuring diverse groups. We currently have one the largest LGBT collections for children and young adults in the nation and are excited to add to that fast-growing area of the collection. Alma Flor Ada and F. Isabel Campoy continue to amaze us with their generous donations, a majority of which are Spanish language books. Several very well-known authors have pledged materials and we are anxious to receive them. Announcements will be made when they arrive.

I have curiously become interested in old cloth books. There doesn't seem to be much research on them but they appear to be the olden day version of the board book, sturdy and more indestructible. The antique books have much more text while the newer ones feature few words per page and are more pictorial. We have received a number of these which I hope to scan and exhibit online.

**Ellen Hunter Ruffin – Curator and Associate Professor
de Grummond Children's Literature Collection**

1. When should an author or illustrator begin to think about contacting an archive?

It is never too early! Authors and illustrators often tell me how they have accumulated mountains of material, and they don't want to dispose of their work, but space has become an issue. Many of our donors find it a relief to pack up boxes and send them to a place that will organize, preserve and protect their work.

On the other hand, there is no *hurry* – sometimes people feel uncomfortable about sending things to us before they are ready. It is all about the timing. All archives have great respect for donors' wishes.

2. Do you need a certain level of fame or volume of work to be of interest?

No "level of fame" is necessary. Most archives of children's literature collections are interested in the creative process. Scholars and researchers examine original materials for all kinds of reasons, and often have nothing to do with fame. Besides, fame is unpredictable. As for volume of work, we are

happy to accept any amount of works from a single document to the entire body of work created over a lifetime.

3. Should you expect to get paid for what you donate, or compensated in some way?

Very occasionally special collections or archives do pay for donations although most are not funded to do this. Donors can, however, get a tax deduction for their contributions.

4. How accessible will the material continue to be to the person who donates?

Once the materials have been donated, they are the property of the University, but our Deed of Gift stipulates that we will make materials readily available to the donor if needed.

5. Are there disadvantages?

I'm hard pressed to think of disadvantages. Authors and illustrators can rest in the knowledge of having their works housed in a place that is designed specifically to protect and preserve their materials. The materials are made available to current and future researchers ensuring ongoing recognition of the value of the materials.

6. Are there benefits to doing it early in your career?

There is a unique relationship that builds between a children's literature collection and a donor. Donors come to know that the collection cares about every aspect of their work and career. There is something supportive and rewarding about that.

7. How can it be useful in terms of marketing yourself?

Many children's literature archives have active online presences (website, blog and/or facebook page), announcing new contributions and generally making a "splash." The de Grummond Collection also has a newsletter in which we recognize our new contributors and a gallery in which we exhibit the original works of our contributors. We change our exhibits approximately three times a year, so we have an opportunity to heighten the visibility of each contribution.

8. What should you do to ensure that the organization promotes your body of work as part of the archive?

If a donor wants to ensure certain activities they can make it a stipulation in the Deed of Gift. However, it is our job to promote the Collection, which includes promoting our contributors. Most of the collections I am familiar with have online finding aids, giving researchers immediate and detailed information to the works of authors and illustrators. The de Grummond also occasionally has online exhibits of original work and we have been very fortunate in the last several years because large museums across the nation have shown works from the Collection.

9. What should you look for in deciding where to place your work?

I would think authors and illustrators would look for accessibility, both for themselves and for researchers and scholars. The reputation of the archive certainly factors into those types of decisions. Also, the philosophy of the archive can be significant; getting an idea of shared vision would be important. Finally, relationships matter.

10. What can people do at home before they're ready to do this to make sure to protect their work properly?

Ensure that all works are stored in a stable environment, away from strong light, damp or excessive swings in temperature.

**Elmer L. Andersen, Director of Archives and Special Collections
Kerlan Collection**

1. When should an author or illustrator begin to think about contacting an archive?

Perhaps not after the very first book, but it's really never too early to think about it. It is important, however, to think about keeping all drafts, correspondence, etc.

2. Do you need a certain level of fame or volume of work to be of interest?

That depends. The Kerlan Collection, for example, collects award-winning children's book authors, but once the award is received, we would accept materials for all the books, not just the award winner.

3. Should you expect to get paid for what you donate, or compensated in some way?

Keep in mind that institutions that collect these materials (mostly academic libraries, and some public libraries) are not wealthy, and that providing staff, space, appropriate housing, and possibly conservation treatment to make the materials available for research use is a very costly operation. Generally speaking, whether the materials are a gift or a purchase or some combination of the two is negotiated.

4. How accessible will the material continue to be to the person who donates?

Most repositories welcome visits and use of the materials by the donor. After the collection is processed and described by the library, it will likely be much easier for an author to locate a particular needed item.

5. Are there disadvantages?

While it's hard to give up your "children" and give them over to someone else's control, the advantages of having the materials in a safe, environmentally controlled environment for long term preservation should outweigh the disadvantages.

6. Are there benefits to doing it early in your career?

Building a relationship with an archive early on can be very rewarding. Plus you have the opportunity to get drafts and old correspondence out of your house (basement, attic, garage, etc.).

7. How can it be useful in terms of marketing yourself?

Having your collection in a prestigious archive, such as the Kerlan Collection, could help with marketing.

8. What should you do to ensure that the organization promotes your body of work as part of the archive?

Opportunities for exhibits and programs, especially when a new book comes out, can be explored.

9. What should you look for in deciding where to place your work?

You want to have a good feeling about the curatorial staff, the building where the materials will be housed, and think about placing your papers in a repository that already has similar collections. An isolated collection of children's literature in a repository is unlikely to generate much research interest.

10. What can people do at home before they're ready to do this to make sure to protect their work properly?

Most archivists and conservators would be happy to provide tips on proper housing. The thing to not do is selectively throw things away.

**Terri Goldich, Curator
Northeast Children's Literature Collection**

1. When should an author or illustrator begin to think about contacting an archive?

Authors and illustrators can contact archivists for advice about storing their materials at just about any point in their career, but earlier is better than later (see #6). Archivists can give advice about home storage and organization prior to donating their materials which can make the donation process smoother and help preserve the materials before they leave home. This is especially important in

some cases, such as for illustrators whose works are particularly fragile, or for anyone whose works are the focus of interest and scholarly research.

2. Do you need a certain level of fame or volume of work to be of interest?

That depends on the repository's collection development guidelines. Some repositories do want the creator to have won certain awards or have been in the business for a significant amount of time. The archival process is an expensive one for the repository so some recognition in the field may be desirable.

3. Should you expect to get paid for what you donate, or compensated in some way?

That also depends on the repository, but the Northeast Children's Literature Collection depends on donation to augment our holdings and does not normally pay for manuscript materials.

4. How accessible will the material continue to be to the person who donates?

Donors are always welcome. Their materials are available in the repository but once donated, do become the property of the state of Connecticut and cannot be removed except under special circumstances approved by the curator. Materials in the Northeast Children's Literature Collection do travel quite a bit, such as for exhibitions at approved locations or to publishers for the purposes of reprinting. I have a donor who comes fairly often from Boston just to "pat his boxes."

5. Are there disadvantages?

The Federal tax law governing donation of creative output hasn't changed yet so the creator is not able to take a deduction for the market value of his or her work, just for the materials used to create the work. I hope this will change soon.

6. Are there benefits to doing it early in your career?

As long as the materials donated aren't needed for later works or further research, the benefit will be that the creator's work will be preserved and won't take up space under the bed.

7. How can it be useful in terms of marketing yourself?

That's a question for the creator's agent or marketing expert.

8. What should you do to ensure that the organization promotes your body of work as part of the archive?

The conversations the creator has with the curator before donation should include a discussion of exactly what the repository offers in terms of outreach and mission. How and how quickly does the repository make the collection accessible? How does the repository announce recent acquisitions to the general public and scholarly community? Is the repository open to the public and how does it attract users? What support does the repository give to remote researchers and scholars? Is the repository equipped to provide digital surrogates if needed by the donor, exhibition venues, publishers or scholars?

9. What are the key children's archives & what should you look for in deciding where to place your work?

There are many repositories similar to the Northeast Children's Literature Collection at the University of Connecticut. The deGrummond Children's Literature Collection at the University of Southern Mississippi offers a list of related sites at http://www.lib.usm.edu/legacy/degrum/public_html/html/relatedsites-intro.shtml. At universities there is usually a corresponding academic program in children's literature such as the one at the University of Findlay which houses the Mazza Museum: International Art from Picture Books in Ohio. Other archives in the Northeast include the Boston Public Library, the Eric Carle Museum of Picture Book Art and the New York Public Library.

11. What are you especially interested in acquiring for your Collection now?

I'm working to add diversity in the manuscript collections of black, latino/latina, and Asian authors and illustrators. I'm light on manuscript collections for poets and authors of non-fiction, and of course, need to add archival materials for YA authors.

**Ben Sapp, Director
Mazza Museum**

1. When should an author or illustrator begin to think about contacting an archive?

Once the author/illustrator feels they are established and fairly well recognized in the area of children's books. There is MUCH variable to this equation!

2. Do you need a certain level of fame or volume of work to be of interest?

There should be a certain amount of recognition from professionals as well as laypersons.

3. Should you expect to get paid for what you donate, or compensated in some way?

Since most institutions that archive this material are limited in funding the author/artist must consider the well-being and long-term museum quality care to be payment. In some cases, such as the Mazza Museum, the author/artist will receive nationally and quality recognition for this gift.

4. How accessible will the material continue to be to the person who donates?

This tends to be a critical fact in the illustrators/authors choice in institutions in which to give their material. Most donors want their art to be studied and enjoyed by as many people as possible, while at the same time, keeping quality control over it's safe keeping.

5. Are there disadvantages?

The author/illustrator must be very cautious of the institution he/she chooses for this donation. As in anything, there are varying levels of sophistication when it comes to curating this archival material.

The author/illustrator would be well advised to completely research the institution prior to donation. Ask to see their "Policy and Procedures Manual" for their management of art and/ manuscripts. If possible, make a visit to the institution or at least talk to others who have.

If the author/illustrator bequeaths their material to their family, they may eventually be able to sell it for a profit.

6. Are there benefits to doing it early in your career?

There seems to be no advantage in "jump-starting" this giving. Take your time and first build a certain reputation and legacy. Some authors/illustrators place an institution in their will, while others choose to give their materials while they are still capable of enjoying their giving. Most institution prefer to receive the material while the author/illustrator is living so proper thanks and recognition may be given.

7. How can it be useful in terms of marketing yourself?

If given to a nationally or internationally recognized and respected institution, the author/illustrator will receive the pride and recognition that goes with this association.

8. What should you do to ensure that the organization promotes your body of work as part of the archive?

Simple. Research to find how they have dealt with past gifts.

That, of course, depends upon how you want your legacy dealt with. Some institutions exist to house and protect the material and are not concerned with making the material available to the public. Others are concerned only with the viewing of the materials and have little concern with the archival

care. Still, others attempt to use all conservation means to protect the art but still rotate it, in a quality controlled museum and on a archival schedule, so people may study, learn from and enjoy the wonderful art.

Art must be kept in acid-free materials within climate-controlled areas. If kept in frames you should use UV glass and kept out of the sunlight as much as possible. Absolutely no direct sunlight ever!