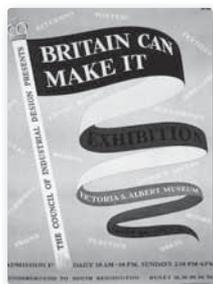


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Call for Core Training Co-ordinators

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

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

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

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

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

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



**Archives & Records
Association**
UK & Ireland

Welcome to ARC Magazine May 2016

Welcome to the May 2016 edition of ARC Magazine. This month we hear more from authors on their work with a broad variety of business archive collections, and follow the work of the Crisis Management Team, who intervene where business archives are at risk, granting some hope towards perseverance in what are frequently dire situations for information retention.

It is gratifying to see that there are such interesting opportunities underway and that wider audiences can engage with archive collections. April 2016 is the 80th anniversary of Butlin's. The History of Advertising Trust is working with the collections ahead of the celebrations. This year is also the tercentenary of Lancelot 'Capability' Brown who introduced many enduring views to the British countryside. Efforts taken with Brown's Royal Bank of Scotland account, and elsewhere with visual material presented by the Prudential Archives through gamification have seen fascinating histories presented in interactive formats. Find out what came of the Earls Court and Olympia Collections following the closure of the Earls Court Exhibition Centre in 2014. Discover the remarkable archive on tour, HMS Cossack Association Archives. Read on to learn about pioneers in managing Poland's business history with the help of a Japanese professor's dataset - and more.

Thanks to all featured contributors for supplying us with such a great variety in coverage, both of articles and images, and a special thanks to Ben White, Chair for ARA's Section for Business Records for his generous patience over helping to get both April and May's issues assembled.



Put on a proper suit, do up your tie, and enjoy this special business issue.

Matt Naylor
Joint Editor

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Front cover: 'Butlin's - For Holidays', a classic 1950s railway poster (©National Railway Museum) Image supplied courtesy of the Butlin's Heritage Collection at the History of Advertising Trust.

DISCLAIMER

The Archives & Records Association (UK and Ireland) cannot accept responsibility for views expressed by individual contributors to ARC Magazine. It is a medium for informing members of news, information and ideas relevant to the profession, including archive conservation. It is not an official guide to procedures, concepts, materials or products.

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opening lines



“Keep on surprising us” – unsolicited feedback from a user

In the last five years the archive service at the University of Huddersfield has been completely transformed from a one-person band operating out of a corner of the Library. Back then, users had to compete with spray-mount wielding Design students and copious empty pizza boxes during 24 hour opening periods. We're now no longer the Royal We, and are a service that has just been awarded Accredited status. We operate out of a newly-created facility, which is the first Archive winner of the Guardian's Higher Education awards in the category “Buildings That Inspire”. We are the only Archive among the seven winners/commendations in the Royal Historical Society's inaugural Public History Prize. And CILIP specially commended us for digital innovation in its Alan Ball e-Awards.

The last 18 months have been a rollercoaster ride. We have a dedicated, creative and ambitious team who work extremely hard. We're not alone in this, I know: take a minute, dear reader, to acknowledge your own resilience and commitment. Yes, we've had £2million in funding from Heritage and Lottery

Fund and the University – but we've also made our own luck. We've prioritised fundraising and presenting a clear business case to support the core business of our organisation. And we take significant risks along the way, including technological ones. Our 7-metre high gesture wall in Heritage Quay – affectionately known as “the big curvy screen” – and our multi-touch tables use the Calm API and bespoke software to highlight our holdings in exciting (and occasionally noisy) ways (see <https://www.youtube.com/watch?v=xfo7sHKAXTs>). Working with great multimedia designers Wide Sky Design, and in a vibrant and innovative Higher Education environment, have challenged us to present archives differently. On the records management front, too, we're migrating from Wisdom EDRMS to SharePoint....

Yes, we all live in “interesting times”, and they've been a bit too “interesting” for much too long (and the future's not looking “boring” either: I wish it wasn't so). But it's not just austerity. The world is changing in scope, scale and speed: how quickly we can move, how big (or small) our work can be, and what we can choose to work on (or not) – and we have dramatically more choices than even a few years ago. How can we respond? Here Art UK offers our sector a really good example – and also some challenges as to where big initiatives at national and at service level get stuck.

(see https://medium.com/@alex_morrison/art-uk-an-unexpected-case-study-in-innovation-strategy-c31f485db98f#w30l2z72m).

In our view, the biggest challenge we face as a community is not ‘austerity’ but ‘relevance’. We are all competing for audience attention, our crucial currency. The opposite of “open” holdings, information and services is not “closed” but “irrelevant”. I do want to draw some lessons which I think continue to be key for our service and which could transfer elsewhere.

Have a big vision – but start, even with a small change. Use insight from customer behaviour, whether that's anecdotal or observational, or from big data and analytics. Do useful things by working on things that matter to your customers. Make commitments to produce short-term wins. Cultivate champions. Mix planning and doing. Be open with your stuff (whether collections, or content, or planning, or delivery) and be open to new ideas.

Sarah Wickham

University of Huddersfield

Registration news

Earlier this year, all Registration Scheme mentors were contacted by the ARA Office and asked to complete a form confirming whether or not they wished to continue in their role as a mentor. With the introduction of the new CPD scheme, the Registration Sub-committee want to make sure the current list of mentors is up to date. It is also an opportunity to find out which of you might be willing to mentor non-professional staff wishing to undertake the Foundation Level.

Thank you to those of you who have responded. To those who have not, please can you do so by 1 June 2016?

If for any reason you did not receive a confirmation form, please contact me at regskemementors@archives.org.uk.

Contacts:

General Registration Scheme Enquiries:

registrar@archives.org.uk

Registration Scheme Events Enquiries:

regschemeevents@archives.org.uk

Registration Scheme Admin and Bursaries:

regschemeadmin@archives.org.uk

Registration Scheme Communication:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries & Advice:

regskemementors@archives.org.uk

Barbara Sharp

Mentors' representative, Registration Sub-committee

“Don't forget: Existing candidates have 17 months to submit their portfolio under the existing Registration Scheme.”

www.archives.org.uk

Collecting matters

If I say that digital collecting matters, it's in danger of sounding trite. Surely, we agree on this across the archives sector by now?

The early years of implementing Archive Service Accreditation have demonstrated how far we have to go before collecting born-digital records becomes routine in UK archives. Many examples of developing good practice exist, but few services are ready to accession digital collections at scale.

That is why the Archive Service Accreditation Programme is now being developed - to support the sector's need to grow digital preservation capacity.

With support from the Digital Preservation Coalition, partners are putting together a development pathway for the programme to increase the digital expectation for applicants. This will be scaled and developmental - in line with the principles of Accreditation - and recognise that for the majority of archives, digital collecting will become part of core activity.

These changes to the programme will be included in the post-roll-out review of Accreditation in 2018.

This month, the Archive Service Accreditation Committee will be asked to approve this pathway. We will then share this with the sector, not least at ARA Conference 2016, and work with partners to offer training and collaborative opportunities to move archive services on to meet the revised standard.

In time, digital collecting really will become business as usual.

Melinda Haunton

Programme Manager (Archive Service Accreditation)

The National Archives

accreditation@nationalarchives.gsi.gov.uk

ARA Registration Scheme Workshop

A Registration Scheme workshop will take place in the Ireland Region on Tuesday 10 May, 2pm-5.30pm. The workshop will be held at University College Dublin.

If you are a candidate currently enrolled on the ARA Registration Scheme, an existing or potential mentor, or someone considering enrolling and working towards the new format Registration assessment, then this free half day workshop is for you!

During the afternoon we will include:

- a refresher of the current Registration Scheme basics
- a discussion on the challenges of mentoring
- what makes a successful portfolio
- one to one advice on your draft portfolio or individual credits
- an overview of the new CPD framework

The emphasis of the workshop will be matched to the requirements of those attending.

Presenters: Tricia Phillips, Registration Scheme Registrar and Barbara Sharp, Registration Scheme Mentors' Representative

The workshop is hosted by the School of History and Archives, University College Dublin and will take place in the Teaching Room, UCD Archives, University College Dublin, Belfield Campus.

Maximum attendance: 20. Please book as soon as possible to avoid disappointment.

To register for the workshop, please contact Kate Jarman, Events Co-ordinator, Registration Sub-Committee, at regschemeevents@archives.org.uk



ARA London Conference 2016

Global Futures

Global Futures. We live in a global society. World news at our finger tips and interaction with friends, family and colleagues around the world available 24/7. In our professional careers, I believe our future is a global one. Global relationships, interactions, communications and connectivity are shifting the way in which we live and work. The record, its information content and memory are an increasing global commodity and as professional custodians we are responsible for authenticity and integrity; which in turn ensures that global research, knowledge exchange, collective memory, political and legal rights, are able to be explored, scrutinized and upheld. Our professional lives often focus on pragmatic response to everyday situations, but we face a constant requirement to communicate and demonstrate to ourselves and to others our ability to place our work firmly in the future.

The ARA 2016 Conference to be held in London will address all of these issues. The call for papers was our most successful yet – or perhaps I should *your* most successful yet. The Programme Committee had a tough task in selecting papers, delving into the proposals to see what the speakers truly wanted to bring to the conference, and all attempts have been made to group them carefully into strands and streams. We hope that has worked out well and offer our sincere thanks to all who took time to submit and our commiserations to those who weren't successful. There will be an announcement regarding keynote speakers soon, which will whet your appetite even more.

Too many years have passed since the last *Society of Archivists* conference was held in London, and this is the first foray into the metropolis for ARA – let it be the first

of many. I have heard tales of the previous conference, but rest assured, the standard to be found this coming year at the Hilton London Wembley will likely surpass all previous conferences hands down.

We are always looking to act on the valuable feedback you provide to us each year. We have concentrated on the Information Marketplace this year amongst other things, and moving forward it will now be known as the Information Village to better reflect what and who we have. Our friends and colleagues from the commercial sector will be joined this year by sectoral bodies and funders who will add a new dimension to the gathering. Most importantly, it will allow you to interact with new organisations and groups. For the second year we will also be holding a poster display area, mainly from postgraduates and the skills trainee sector, but also showcasing a few archival projects that we were unable to fit into the speaking programme. We hope that this adds to the conference experience and broadens the information available to you as a delegate. Finally, we have taken the decision to have an Association Hub as part of the Information Village. ARA Sections have traditionally had a presence at the conference, but we are now acknowledging that fully and they will be found together – your one stop shop full of ARA goodness.

Please do give careful consideration to attending the conference this year. We know the difficulties associated with our current strained financial times and worked hard to maintain the same registration fee from last year. Remember that registration includes conference attendance, accommodation, your meals and a great social gathering. A model business case letter that you can tweak for use in your organisation to gain funding support is available on our website – we know it has been of use to fellow members. We will be announcing our conference bursaries shortly, and encourage as many people as possible to apply.

Conference is a jam packed three-day experience that no record keeping professional should miss. There is a real buzz about the event. *See you there!*

Andrew R Nicoll

Chair, ARA Conference Committee

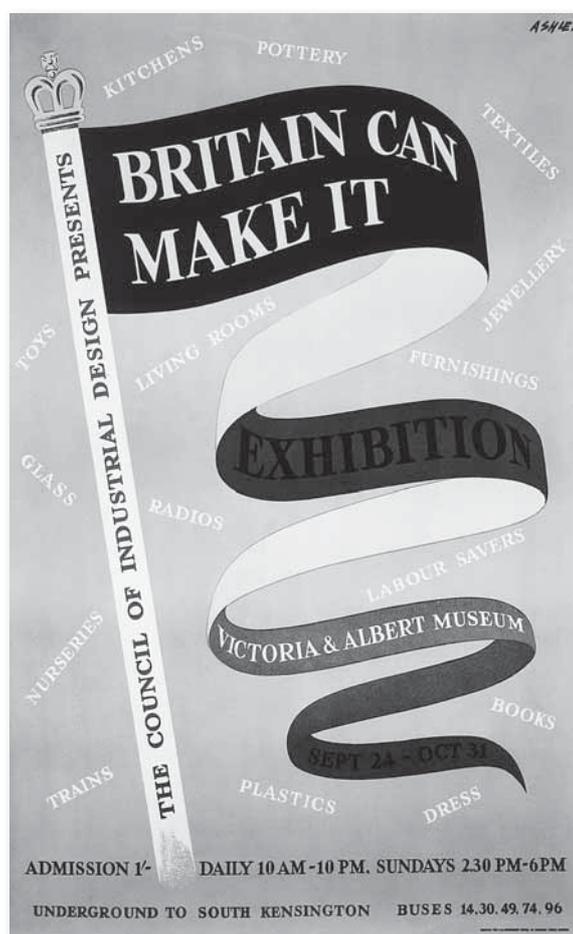
Creating *Exploring British Design*: a prototype website exploring linked data and collection enhancement

Autumn 2015 saw the launch of the website *Exploring British Design* - a collaboration between the Jisc Archives Hub and Brighton University Design Archives, funded by the Arts and Humanities Research Council as part of its Digital Transformations Scheme.

With a focus on the mid-twentieth century, our website is comprised of authority records for 61 designers, eight design organisations / manufacturers and makes a showcase of one design event: the 1946 Britain Can Make It Exhibition at the Victoria & Albert Museum (V&A). It contains skeleton records for a further 800 people, organisations or events. Using an entity-based approach, our aim is for the biographical authority records to serve as entry points from where researchers follow their own paths through the data to identify networks of designers, investigate where relevant archives are held and build narratives across collections and institutions.

Our starting point was the archival standard Encoded Archival Context – Corporate Bodies, Persons and Families (EAC-CPF) but the core function of our website is to demonstrate *connectivity* between entities: people, organisations, events and archives. It is a website about relationships - and as such we had to work around the constraints of the EAC-CPF standard and our technology, as I will outline.

As Data Editor, I created detailed authority records using sources including the Oxford Dictionary of National Biography, Times Online, archive catalogues



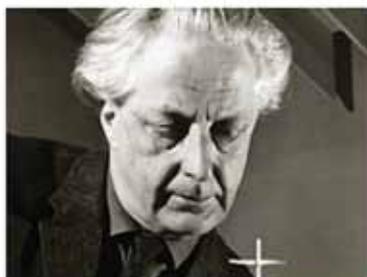
Britain Can Make It poster. Image courtesy of the Design Council and the University of Brighton Design Archives

Explore People



Edna Mosely

[Details](#)



James Gardner

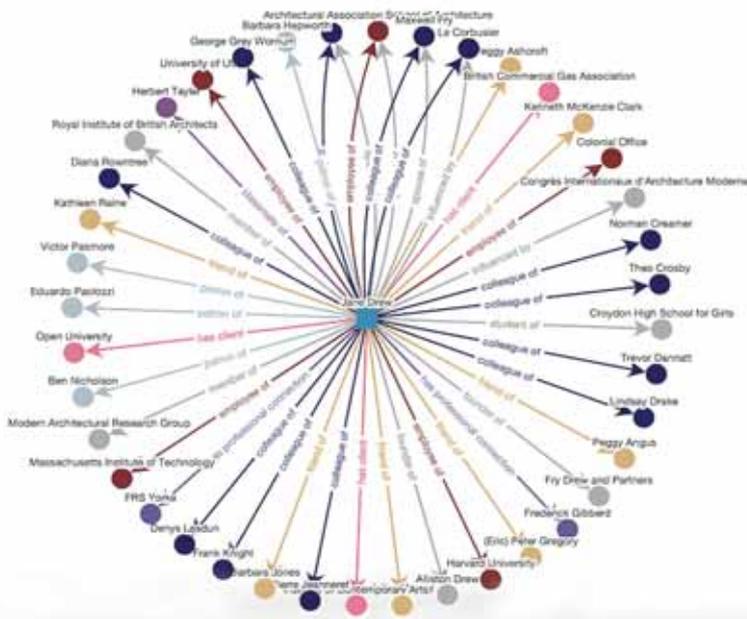
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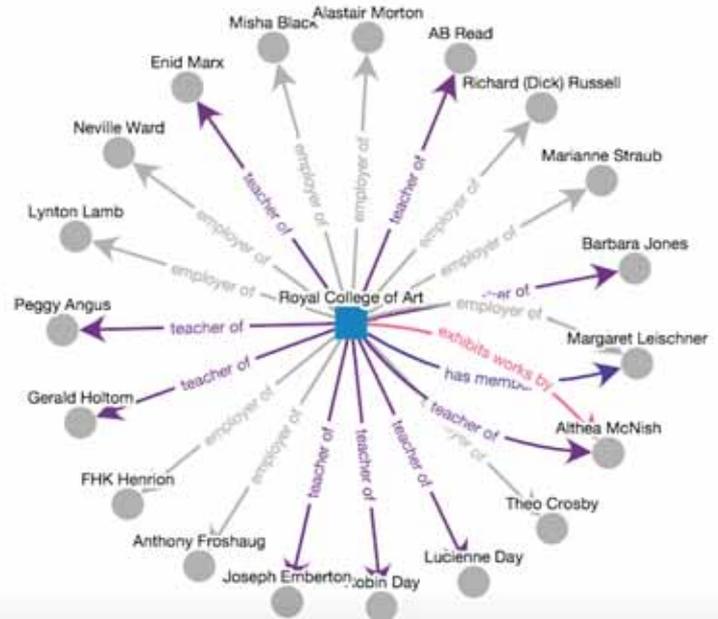
Althea McNish

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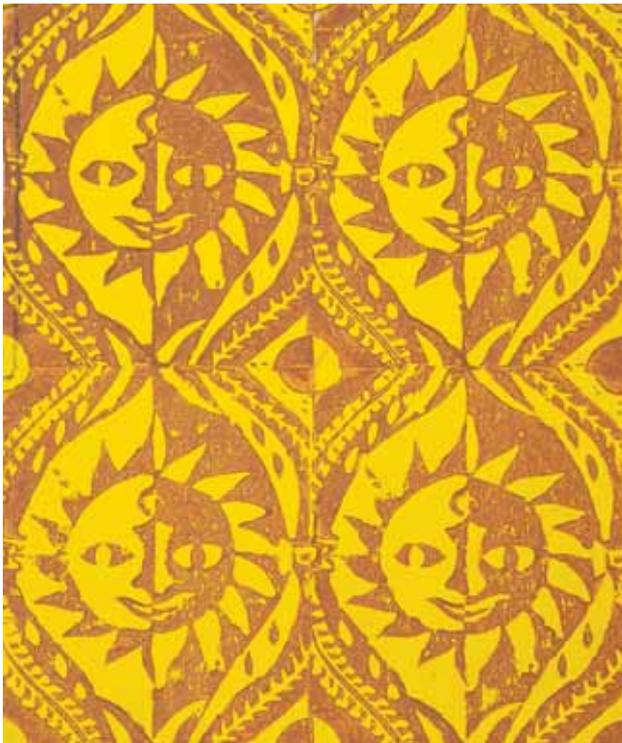
Exploring British Design homepage. Screen-grab from Exploring British Design website, <http://exploredesign.archiveshub.ac.uk/>



Visualisation showing relationships of architect Jane Drew, including friendships, colleagues, places of work and study. Screen-grab from Exploring British Design website



Visualisation for Royal College of Art. Screen-grab from Exploring British Design website



Wallpaper by Peggy Angus. Credit: Image Courtesy of Museum of Domestic Design & Architecture, Middlesex University www.moda.mdx.ac.uk

and contemporary sources. This ‘hand-crafted’ data combines in the website with data pulled from the Archives Hub based on name-matching. This approach allowed us to highlight the kind of connectivities that are difficult to outline in traditional archive catalogues: beyond the bounds of a single collection and beyond the walls of a single repository an entity (for example designer Peggy Angus) is shown to have relationships to records held across the UK (at V&A, East Sussex Record Office, Tate Archive, Museum of Domestic

Design & Architecture), with links provided to related records across repositories.

A key goal was to provide structured information about relationships and networks that archive finding aids struggle to capture. We identify relationship types and provide these as lists and visualisations. The site shows, for instance, who studied at the same college or had work exhibited at the same museum.

One joy of working on the project was how investigating *relationships* of celebrated designers led to discovering lesser-known ‘lost to history’ designers. Just as the current *Plinths for Women* campaign seeks to create statues of women for public display, so our repositories (still!) benefit from raising up those women submerged within our collections. We prioritised inclusion of overlooked female designers (often found within the Oxford Dictionary of National Biography only within their architect husband’s entries) such as Peggy Angus, Miriam Wornum and Jacqueline Groag. Digging down into an event like Britain Can Make It, using its 1946 exhibition catalogue, brought out ‘design moments’ and designers neglected by history, such as architect duo Tayler & Green, working beyond London to create outstanding social housing across East Anglia.

As an experimental prototype, the project presented challenges. With difficulty finding an appropriate EAC creation tool, we resorted to Google Sheets as the most flexible option - it wasn’t always easy to wrestle our varied data into neat spreadsheet cells according to the



Textile designer Jacqueline Groag who worked with Coco Chanel, Schiaparelli and Edinburgh Weavers amongst others. Image courtesy of the Design Council and the University of Brighton



Housing at Loddon, Norfolk by Tayler & Green. Exploring British Design leads researchers across archives at the British Library, Architectural Association and East Anglian record offices to pursue the story of Tayler & Green. Credit: Jim Stephenson, <http://clickclickjim.com/>



One of the most popular exhibits of the Britain Can Make It exhibition: Kitchen in a Mining Cottage created by little-known architect Edna Mosely. Image courtesy of the Design Council and the University of Brighton Design Archives

EAC-CPF standard - and throughout the project we adapted the technology and standard for our purposes. We took into account feedback from PhD students, and an advisory panel of curators, archivists and historians who voiced frustration at the lack of a standard for event description - but identified events as crucial hubs that connect disparate designers. In response we evolved our project to focus on the Britain Can Make It event, pushing at the boundaries of our use of EAC-CPF.

We found that biographies breed biographies - there is an unending chain of connections between people and, inevitably, relationship-mapping moves us beyond

design (the site holds entries for writers, artists, administrators, educators). On the one hand this allows our site to demonstrate the potential multiplicity of research pathways, but it also means some networks are too complex for the website to effectively visualise.

Ultimately our project is about potential - for instance, the site holds addresses for manufacturers and designers which could be presented using mapping technology, researchers input could be solicited to flesh out skeleton records, and with most entities on the site given a VIAF (Virtual International Authority File) identifier, our data has the capacity to make links worldwide. The website explores the possibilities and limits of the EAC-CPF standard, rises to the challenge of capturing relationship data, and as an experiment in entering archives 'sideways' through the vehicle of biography, we hope professionals and researchers find it fruitful to explore.

Exploring British Design

<http://exploredesign.archiveshub.ac.uk/>

Archives Hub Blog on Exploring British Design

<http://blog.archiveshub.ac.uk/category/exploring-british-design/>

Brighton University Design Archives

<http://arts.brighton.ac.uk/collections/design-archives>

Plinths for Women

<http://www.invisiblewomen.org.uk/>

Anna Kisby

Data Editor, Exploring British Design

Reaching new audiences: gamification and the Prudential archive

In November 2015 Prudential launched a new history website (www.prudentialhistory.co.uk). Available on desktop and mobile, the website incorporates elements of gamification to take visitors on an interactive journey through over 150 years of Prudential's history.

Gamification is the application of game-design elements and game principles in non-game contexts to enhance user engagement and learning. Key elements of gamification incorporated in the website include a quest, with the user navigating through reimagined worlds; character avatars; a personal competitive element with users collecting points and scores; rewards in the form of bonus materials; and games.

Visitors can also explore items from the Prudential Group Archives, watch videos about Prudential's role in world events and play themed games to access bonus material.

Making it fun: combining corporate archives and gamification

So, why gamification?

Prudential's main objective was to create a platform from which to tell the company's story through a range of items from its archives - and to do so in a fresh and exciting way.

We were also keen to create a different learning experience, one which was fun rather than didactic, and which encouraged a two-way interaction, prompting visitors to actively explore and discover our history for themselves. We felt that this sort of site would encourage visitors to return for multiple visits, and recommend the experience via social media and word of mouth.

Exploring Prudential's history with the 'Man from the Pru'

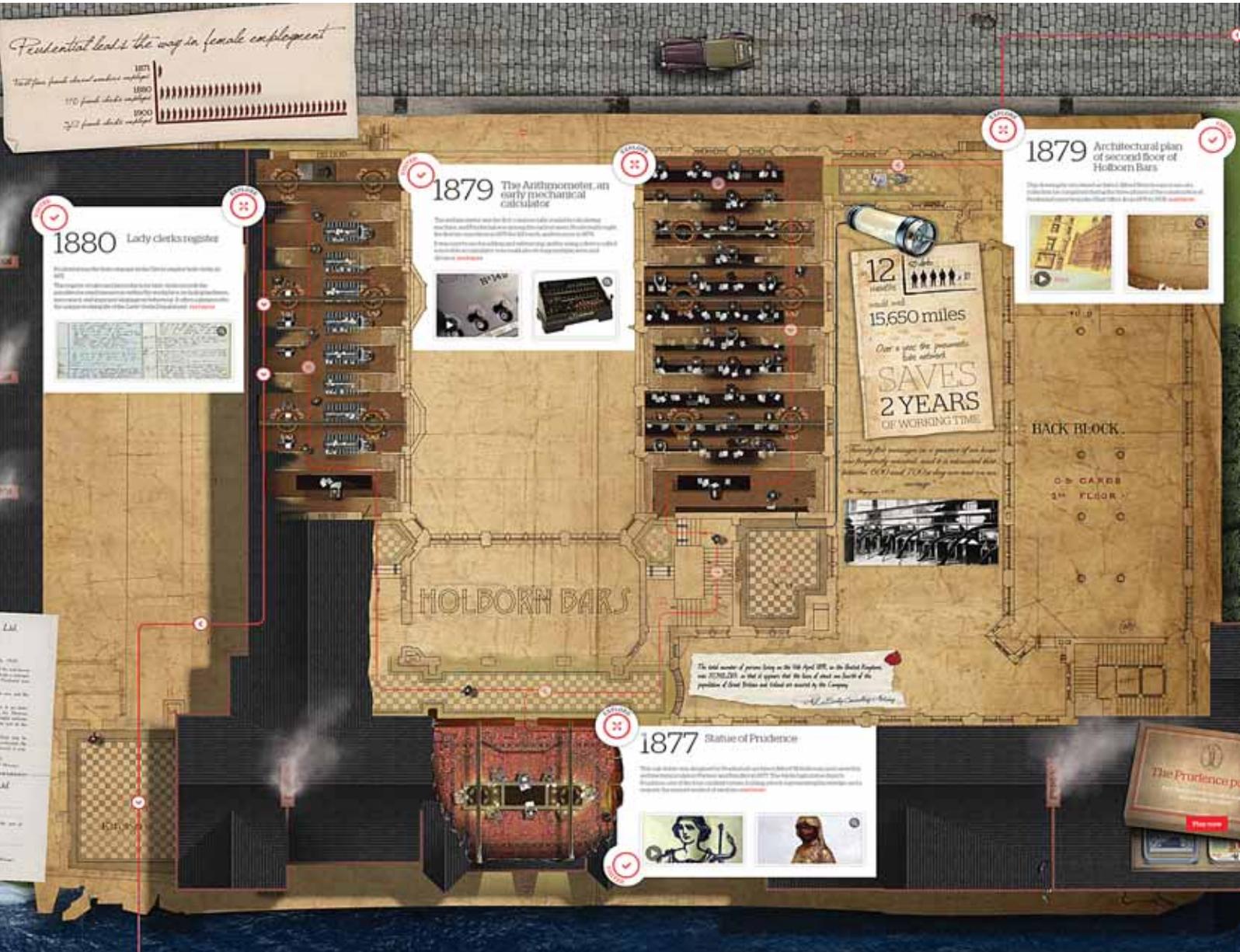
The website is divided into five historic eras. From 1848 (the date of Prudential's foundation) to the present day, each era contains its own contemporary sights and sounds. Look out for the tiger-infested jungles of 1930s Malaya!

There are five different characters to choose from, each representing a Prudential agent or 'Man from the Pru' from a different period in the company's history. The user can choose, for example, a top-hatted Victorian gentleman with a penny farthing, dating from mid-19th century London, or a scooter-driving female agent, representing the company's modern-day workforce in Asia.

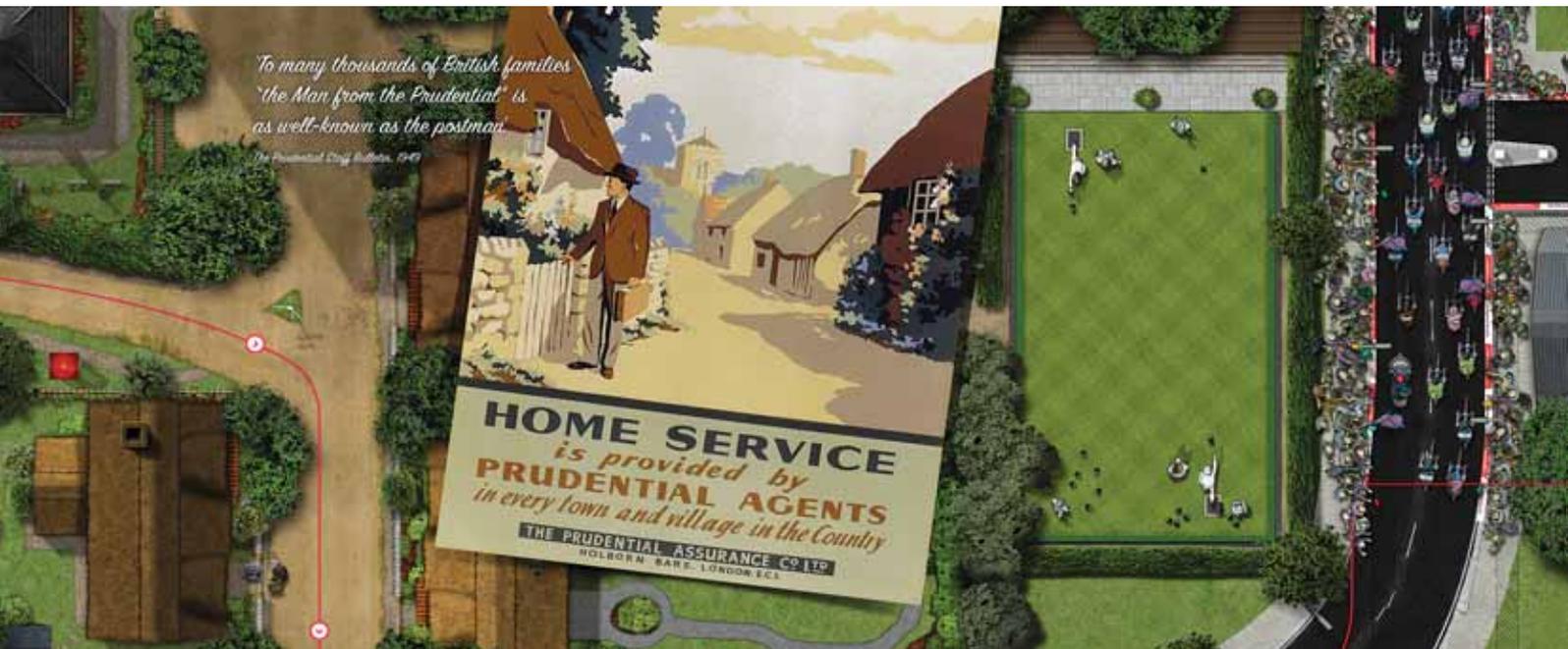
Guided by the Prudential agent, the visitor journeys across an illustrated canvas which depicts events from Prudential's past and the broader context of social/economic history. During the journey, users come across 20 key objects from the company's archives, ranging from a leather-bound founding document handwritten on vellum parchment to the company's latest television commercials. Visitors can share the items they encounter along the way via Twitter, Facebook and email.



From the homepage choose a Prudential agent to guide you on your way.
©Prudential plc.



Explore five historic eras and discover a range of items from the Prudential archive. ©Prudential plc.



A publicity poster from 1946. ©Prudential plc.

There are also five fun games to play, one for each historic era. The games relate to different moments in Prudential's history, from a shooting game inspired by the visit of the Duke of York (later King George VI) to the rooftop rifle range at the company's headquarters in 1927, to an arcade-style racing game that recalls Prudential's sponsorship of skiff racing in 1996.

When all the items and games have been explored, the visitor achieves 'Pru History VIP' status and is able to unlock a safe (based on the Chubb safe at Prudential's former headquarters) to access a range of bonus material.

Colleagues and customers: the internal and external audience

The website is available on desktop and mobile platforms and has been translated into five languages, making it accessible to customers and colleagues throughout Prudential's key markets.

A key target audience for the website is internal: staff who work across the Prudential Group and who are keen to learn more about the company's history. Prudential employs 23,000 staff globally, and has over 500,000 agents operating in Asia. The website will also appeal to Prudential's 25 million existing life customers, and to prospective customers. The history site is seen as a valuable tool for Prudential's agents, who can use the tablet version during face-to-face interaction with new customers to demonstrate Prudential's credentials - its roots in Victorian London, its longevity and long-term financial security, and its enduring founding values of integrity, security and prudence.

Initial Feedback

The website is supported by Google Analytics, which enables Prudential to easily assess the ongoing use of the site. In the first five months, during which the site has been gradually rolled out to Prudential staff and agents, we have had visitors from 38 different countries, and 28 per cent of users have returned for multiple visits.

In terms of engagement, the average time spent on the site is over five minutes; with 9% of visitors spending between 10 and 30 minutes on the site, and 2% over 30 minutes. These longer sessions indicate that the immersive, interactive nature of the site is encouraging visitors to engage with Prudential's history.

To explore the site yourself and experience the new and dynamic ways in which we are telling Prudential's story, visit www.prudentialhistory.co.uk

John Porter

Group Archivist, Prudential Group Archives

HMS Cossack Association Archives

What qualifies as an archive?

The Cossack archives¹ started out as nine wooden A2 boards covered in cloth with A4 paper full of text, and photographs of different sizes and condition. Some fifteen years later the archive covering the six HMS Cossack ships fills a room of 1800 sq. ft. The smallest item is from a medical kit, with the largest items being the ship's battle ensign from the Second Battle of Narvik (The remnant is approximately 5ft. square) and plans of the ships, which are 12ft. long. We hold photos and biographies of the ships' companies from all six ships; the Fifth and Sixth Cossacks having the majority of those serving in them, listed with potted biographies. Ship's logs, commissioning books, saucy tales, prints, models, ships plans, parts from the ships and souvenirs collected by the ships' company make up our collections. In a previous edition of *ARC Magazine* there was a discussion on ephemera. This archive welcomes it with open arms! The majority of the items are of such nature.

What is different about this archive to many others?

Currently it only goes on display once a year at the reunion, which lasts four days. It all has to pack down to travel in a van - it used to be a car; then a minibus. In between it used to be stored in a loft of a semi-detached house. The loft had a block and tackle (naval term) to make it easier to haul up

“Despite its small size the archive is constantly being referred to by relatives, magazines, book authors, *The Navy News* and TV”

Certificate for crossing the line. Donated by the Kirk family



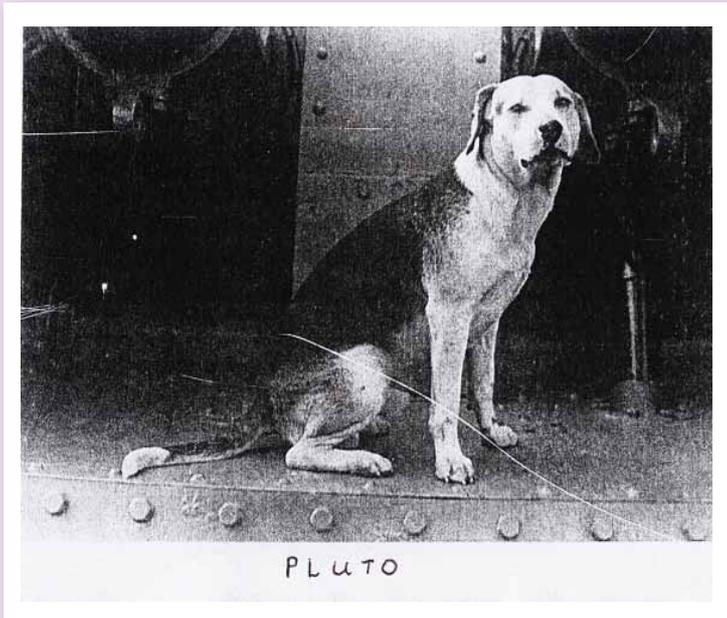
“Are there any Englishmen down there?’ ‘Then come up. The Navy’s here!’ ”

and lower the storage boxes. Whilst it did get hot in summer and freezing in winter, the archives survived! Presently they reside in a storage facility a mile or two from the archivist. This allows for better climate control but does mean a visit is required whenever an item needs to be updated or viewed.

Despite its small size the archive is constantly being referred to by relatives, magazines, book authors, The Navy



Copy from a commissioning book



Bought as a pup for 2/6 (25p) in Malta and became the mascot of the 5th Cossack, 1938 to 1941. Lost at sea when the ship was torpedoed in 1941. Donated by the Batchelor family



Silver platter presented to HMS Cossack by the seamen she released from the Prison Ship ALTMARK. – Newspaper article found amongst the original archives



Part of the archives on display at a reunion

News and TV - “Who do you think you are?”, for example. We also get requests worldwide; sometimes simply from persons interested in the sea. Countries include: Canada, Germany, Australia, Norway, Russia, and New Zealand to name a few. Twice during 2011 the archives travelled to Norway at the invitation of the Norwegians, to be present at the commemorations of the Altmark Incident and the Second Battle of Narvik, thus travelling north of the Arctic Circle. We expect for it to be invited back in 2018 when a new museum is opening in Jossingfjord which will contain a room dedicated to the Altmark Incident.

The HMS Cossack Association is made up of those who have served in the six ships of that name, with the first having been launched in the 1800s; their relatives, and those interested in the Association’s objectives. Membership is free to all those who served in the first five!

The most famous of the Cossacks is the Fifth HMS Cossack, L03 (the L03 being the pendant number) which was involved in the Altmark Incident where the Royal Navy entered Norwegian waters, whilst the country was neutral, to rescue 299 merchant seaman held prisoner on the German ship Altmark. ‘Are there any Englishmen down there?’ ‘Then come up. The Navy’s here!’

The last, D57, saw active service in the Korean War and was involved in the Yangtze River Incident of 30 July 1949.

“At buoy in Sasebo harbour. Made steam in 3 hours and proceeded to meet AMETHYST after her escape down the Yangtze River. Towed AMETHYST as she had a damaged engine room. Slipped tow just inside Hong Kong Harbour so AMETHYST could make her own way into the dockyard.”

Are the archives of the business sector the business of the Archives sector?

When discussing the problems that the archives sector as a whole is facing with cuts to services and resources, I have sometimes heard it remarked: "It's surely not as bad in business archives?!"

In the absence of proper, detailed analysis, it may well appear that in general terms the business archives sector remains relatively well-funded compared to other sectors; indeed a simple search of JISCMAIL postings from the last few years clearly demonstrates the dramatic and adverse effects that cuts in Government funding have had on certain services, such as local record offices, for instance. But a 'better resourced' debate, whether true or not, may mask a possible bigger concern facing the business archives sector in the United Kingdom, that being: the variable coverage, and often complete absence, of archival repositories within certain sections of the UK business community.

It may be surprising to learn that from across the length and breadth of the UK there are only 100 or so business archives established as working entities within their parent organisations. Compared to the number of registered businesses within the UK (currently over 3.6 million, according to Companies House), this is a pitiful amount. Yes, the Companies House statistics will include many registered companies that have not even gone on to trade, let alone produce records of archival value - but even the most conservative assumption would have to conclude that there are many active businesses out there that have not considered the value of creating a company archive from the historic records they have created. Separately,



A night ashore to celebrate a birthday. Source unknown

The Second HMS Cossack had a town in Australia named after her.

History lesson over! Although not having served on any of the ships, in true naval tradition, I got "volunteered" as my father had served on the L03 and they knew my day job was as a records management consultant.

Do have a look at the website at www.hmscossack.org and if you have anything in your archives about HMS Cossack (any of the ships) I will welcome a call or email.

Keith Batchelor

Hon. Archivist, HMS Cossack Association

¹www.hmscossack.org - ARCHON Code 3421
01920 462241 keith@beaconroad.freeserve.co.uk

whilst many business collections have rightly been deposited within Places of Deposit, arguably many of these either relate to businesses that no longer exist, or are primarily used by academics and other individuals, and NOT the depositing business itself for its own benefit.

So what's the solution? Over recent years, initiatives have supported the business archives community, for example: the creation of the Business Archives Crisis Management Team which aims to rescue archives of failed businesses, or, the launch of Archive Service Accreditation (the scalability of which has made it easier for business archives to have their 'good practice' recognised). But in these cases either the business has already disappeared or the archive is already established. How do we connect with existing businesses that do not have archives? The answer is not straight-forward. Some good work has been done, the National Strategy for Business Archives led to the establishment of the 'Managing Business Archives' web resource (www.managingbusinessarchives.co.uk/), for example, but more needs to be carried out.

At a recent meeting convened by The National Archives (TNA) and the Business Archives Council (BAC), and which included representation from the ARA and regional bodies, local government and the education sector, discussions were had on a variety of issues facing the business archives sector. One topic that was debated concerned methods of connecting with businesses to promote the value of developing their own archives. Time will tell whether meaningful advances will come out of this initiative, but, as a Section, and as ARA, we'll be arguing for an effective new joint business archives plan (involving ARA, BAC and TNA) that addresses, amongst other issues, the challenge of filling what appears to be a large gap in the UK's archival landscape.

Ben White

Chair for the Section for Business Records

Capturing the City: Cataloguing the Bank of England's Photographic Collection

In April 2015 I began a one year project cataloguing the Bank of England's photographic collection following its transfer of custody from the Bank of England Museum to the Archive. A few examples of the diverse subjects covered are: buildings, staff, clubs and societies, storage of gold and banknotes, and the Hampshire evacuation site during the Second World War. It is a wonderful collection of business records but encompasses much more than the work of the Bank.

An earlier preservation survey identified approximately 45,000 items in the collection. These include glass plate negatives, lantern slides (glass positives), monochrome and colour prints kept individually and in albums, and a range of negatives and transparencies. Unfortunately some items had started to degrade. The Archive advocated for the transfer so the collection could be managed as records and to utilise our climate controlled strong rooms to reduce the effects of continued deterioration.

The project has two main objectives: the appraisal, arrangement, description, and repackaging of an estimated 8,000 priority items based on an existing list from the Museum; and collaborating with the Museum on a photography exhibition which opened in January 2016. I attended a one day course at the British Library run by West Dean College. This was particularly useful for different formats' unique preservation and handling requirements. Next I reached out to the sector for inspiration and practical advice. Contacting ARA's Section for Film, Sound and Photography led to a helpful chat with Jim Ranahan (former Photographic Archivist at the Library of Birmingham). I also visited Richard Wiltshire and Sharon Tuff at the London Metropolitan Archives to see their approach to cataloguing and storing photographs.

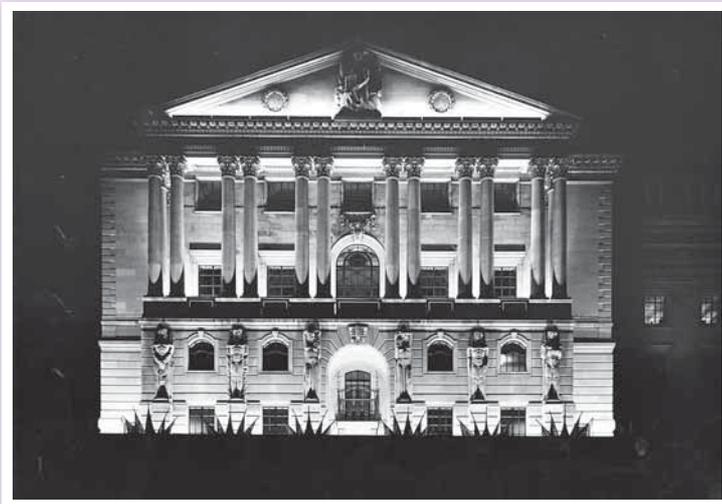
It has been important to regularly reassess the tasks and deadlines defined at the start of the project. After assessing the collection I identified some items which led me to reprioritise my cataloguing. For example I found eight albums of the Bank of England's 1994 Tercentenary celebrations including the Lord Mayor's Show parade and a royal visit. Collaborating with the Museum also proved more work than anticipated. To free up more cataloguing time, we agreed the Curator could access the strong room to work alone selecting photographs and share the work of digitising prints for the exhibition.

Cataloguing approach

The collection has previously been catalogued as museum objects rather than records. As the original context or purpose of the photographs was largely



Portrait of RP Newham in 'Carte Midget' format, the only one found in the collection. Bank of England Archive, Original Reference: B515-A



Illuminations in honour of George V's Silver Jubilee, 1935. Bank of England Archive, Original Reference: NONST 45



Progress photo from rebuilding of the Bank: Princes Street and Threadneedle Street steelwork seen from No. 1 Lombard Street, 15 December 1934. Bank of England Archive, Original Reference: HOD/1816/688

unclear, it seemed best to create my catalogue along roughly the same lines as the Museum, matching the original order in which we received it.

I considered the most user and staff friendly approach to cataloguing, and settled on entering sets of prints collated by the Museum as one item to aid searching and retrieval in future. We would have considerable trouble keeping track of prints if they were listed as individual items.

A 'Conservation Matrix' was implemented in CALM with 'Content Value' and 'Conservation Priority' fields to enable us to identify the most valuable at-risk items. Along with a 'Conservation Keywords' field which highlights particular issues and singles out items with particular packaging requirements (e.g. silvered prints) we can use it to plan future conservation work.

The photographs provide detail about so much more than the intended subject, including social history and life in the City and across England across two centuries. I used the UK Archival Thesaurus to capture keywords on the incidental themes in the images. This should make the collection useful for fashion, sport, military and architectural history enthusiasts and more.



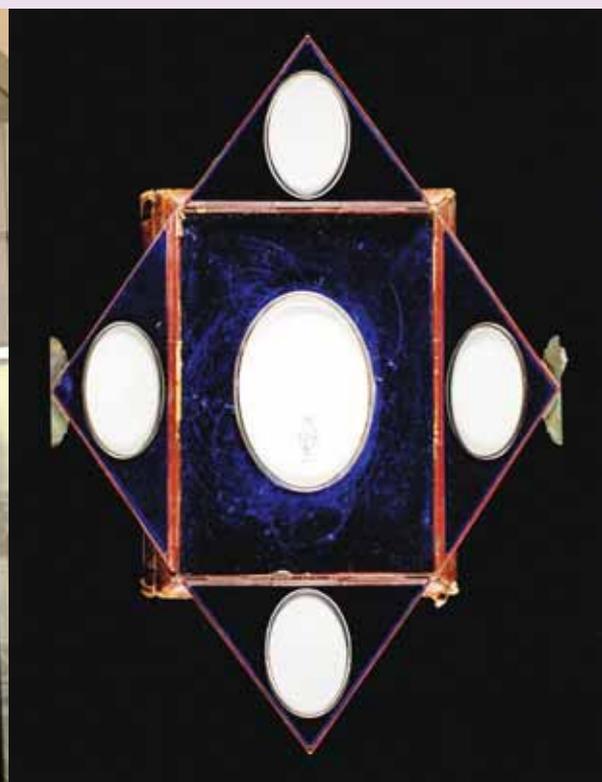
A lingerie shop set up at Hurstbourne Mansion during the Hampshire Evacuation, 1940s. Keywords used: Fashion; Leisure; Second World War (1939-1945). Bank of England Archive, Original Reference: HURST 45

New outreach opportunities

This project has provided the Archive with outreach opportunities beyond the new exhibition. It has enabled us to tap into the Museum's outreach resources, for instance contributing more to the Museum's Twitter feed (@boemuseum #boearchive). The catalogue can become a team resource for identifying future 'OnThisDay' and 'ThrowbackThursday' Tweets. One objective that supports this was to select and digitise about 250 images. I used our high resolution flatbed scanner



Part of the exhibition at the Bank of England Museum



The inside cover of an album of staff containing images from the 1840s to 1900s. Bank of England Archive, Original Reference: B515-A

to digitise individual prints and some albums were professionally digitised which produced beautiful results. We have also produced a Flickr gallery¹.

I have also collaborated with the Museum Curator on an article for the Quarterly Bulletin (one of the Bank's key publications) promoting the exhibition. My contribution outlines the cataloguing project. The Museum has promoted exhibitions this way previously but it is a first for the Archive to write for this particular audience.

We have already received a number of enquiries related to the collection thanks to the press the Museum exhibition has received. I am sure the photographic collection will continue to capture the imagination of a wider audience, both internal and external to the organisation.

The Capturing the City exhibition will be open throughout 2016. Visit the exhibition website² for more information.

Bryony Leventhall

Assistant Archivist (Photographic Collection), the Bank of England

¹ <https://www.flickr.com/photos/bankofengland/sets/72157663360744376>

² <http://www.bankofengland.co.uk/education/Pages/museum/whatson/capturing-the-city.aspx>

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Business History in Poland

The United Kingdom has a long tradition of business history, which is underpinned by a rich heritage of company records held both by public repositories and corporate archives. So it is interesting to compare the British situation to that in another country with a quite different experience.

Poland faced many challenges in the course of a turbulent 20th century. The nation regained its independence in 1918 after years of partition by the German, Austrian and Russian empires. There was a brief period of free market development before war broke out in 1939. After 1945 the Polish economy developed along Communist lines and the spark of entrepreneurship only re-ignited after 1989. With changing borders, wartime destruction and state control of the economy, what was left that could accurately be defined as Polish business? The answer, perhaps surprisingly, is rather a lot.

Two researchers at Kozminski University in Warsaw (Tomasz Olejniczak and Anna Pikos) are currently piecing together the story of Polish business history. While, under communism, Poland clearly had industries such as mining, shipbuilding and textiles, many long-established individual enterprises and family businesses somehow managed to survive or else they were able to re-establish themselves through privatization. Since 2014, the researchers have been developing a Polish business archives network and part of that has involved the creation of a database of the oldest



Roche Warschau
Fassonierraum im Bureaugebäude Bau I, I. St.
Aufnahme Okt./Nov. 1932

Workers in the packaging department at the Roche pharmaceutical factory in Warsaw 1932, from The Roche Historical Collection and Archive, Basel

Polish businesses, based on a dataset from Professor Toshio Goto of the University of Economics in Tokyo. They have noted almost 400 enterprises with a history longer than 100 years, beginning with the 13th century Wieliczka Salt Mine, which remains open as a visitor attraction, though commercial salt production ceased in 1996. In Poland chocolate is synonymous with the confectionery manufacturer E. Wedel, founded in Warsaw in 1851. British consumers have recently become familiar with Poland's rich brewing tradition through beers such as Zywiec (1856), Okocim (1845), Tyskie, which traces its origins to 1629 and Warka (1478). In this context, LOT Polish Airlines (1929) may seem like a relative newcomer but it is one of the oldest airlines still operating, while in the insurance sector PZU goes all the way back to 1803.

There is a British dimension to the story of Polish business history, which may feed some content

into the project. Prior to the First World War a number of petroleum exploration companies were floated on the London Stock Exchange and operated in what is now Poland. The survival of their own records may be minimal but at least enterprises such as the Paszowa (Galician) Petroleum Co Ltd (incorporated 1890) can be identified through the dissolved company files (BT31) at The National Archives. Between the wars, the British insurer Prudential operated in Poland, famously building a skyscraper office in Warsaw and some material of interest exists among their corporate archives in London. Other relevant collections may yet be uncovered, so Britain may be able to contribute to the emerging map of Polish business and to help advance the cause of business history in Poland.

There remains much to do, especially in identifying the archival evidence behind these

companies and convincing the relevant organisations to share them with the wider public. As stated at the outset, Poland's troubled past and the consequent destruction of its documentary heritage, remains to be assessed in the sphere of business.

That is one of the many issues for the researchers at Kozminski University. Seen from the perspective of the UK, where interested groups still seek new ways to promote the appreciation of business history and archives, our Polish colleagues are true pioneers. They are laying the foundations for the future development of business history in Poland, their project is at an exciting stage and if any British repository can contribute to it, they are welcome to get in touch.

Alex Ritchie

The National Archives

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In the Business of Shows: Cataloguing the Earls Court and Olympia Collection

Earls Court and Olympia are familiar names to many, made famous by their two great exhibition centres. The one-time rival firms, both with origins in the 1880s, merged in 1973 to form the Earls Court and Olympia Company. They have hosted a number of iconic events, including the Ideal Home Show, the Royal Tournament, and The Brits, as well as numerous smaller conferences, exhibitions, sports, and entertainment events. The records for both venues were originally held at Earls Court Exhibition Centre, and upon its closure in 2014 London Metropolitan Archives (LMA), the City and pan-London repository managed by the City of London Corporation, took in the collection in. The collection owner, Olympia Management Services Limited, agreed to fund a project to catalogue the records.

Dating from the 1880s to 2014, the archive of 200 linear metres focuses on the exhibition management infrastructure rather than the shows themselves, which were usually organised by external companies. There are minute and account books dating back to the early days of both Earls Court and Olympia, where information on shows and events is found alongside everyday business dealings. The most comprehensive series date from the late 1980s onwards and include directors' correspondence files, as well as show files from the events management department, and the buildings and engineering departments.



Auditing photographs of Earls Court



Paris in London Exhibition, Earls Court (1902)

The excellent set of show catalogues, programmes, and photographs document most shows and exhibitions, particularly those from the 1930s onwards, and include some from the earliest days of both sites.

The structure of the Earls Court and Olympia archive is shaped by complex corporate histories, with both sites having been run by a number of different companies prior to their merger in 1973. So far the collection has been found to contain records for nine different companies, along with a further fifteen subsidiaries that provided services including catering, stand-fitting and security. Identifying companies was a challenge, as several were named variants of either Olympia Limited or Earls Court Limited despite being completely different corporate entities. Combined with name changes throughout their history, significant research into the company numbers and corporate histories of each company has been required in order to ensure that the records are catalogued correctly. Along with the corporate records held within the collection, the Companies House website (<https://beta.companieshouse.gov.uk>) proved to be an invaluable resource in this task.

The catalogue structure is influenced by the business classification of Stephen Freeth's functional scheme in *Managing Business Archives*, ed. Alison Turton (1991). However, the collection does not all fit neatly into this scheme; specifically items such as catalogues, programmes and photographs which relate closely to the shows and exhibitions and are not tied to a particular company. A visit to the Royal Albert Hall to learn about how they manage similar items within their collections inspired us to create series specifically for the show records. This should make it easier for the public to locate and access them, and avoids artificially dividing the series.

The collection has many highlights, one of which is a set of administrative records for Earls Court, dating from the 1930s to the 1950s. These contain information on the opening of Earls Court and its running throughout the Second World War, and include a memorandum prepared by Howard Crane, the architect of Earls Court, for the first Annual General Meeting in 1937. This describes the architectural details of the building in detail, including the vast hydraulically operated swimming pool hidden beneath the arena floor! Whilst this engineering masterpiece was not

regularly used, photographs from several of the London Boat Shows held at Earls Court show the boats floating on the water.

There is also a comprehensive set of over 100 photographs charting the construction of Earls Court Exhibition Centre between 1936 and 1937; and a small number of photographs of early shows and exhibitions, such as the Paris in London exhibition at Earls Court in 1902. These series help to celebrate an iconic building, now demolished as part of the ongoing Earls Court Village development project.

The project is due to run until the release of the catalogue in early 2017. The Earls Court and Olympia Collection (LMA/4684) is already available by prior appointment only. Regular updates on the collection and its progress will be shared via LMA's twitter account (@LdnMetArchives), and an event on the theme of the Home is planned for May 2016, which will make use of material on the Ideal Homes Show from the collection.

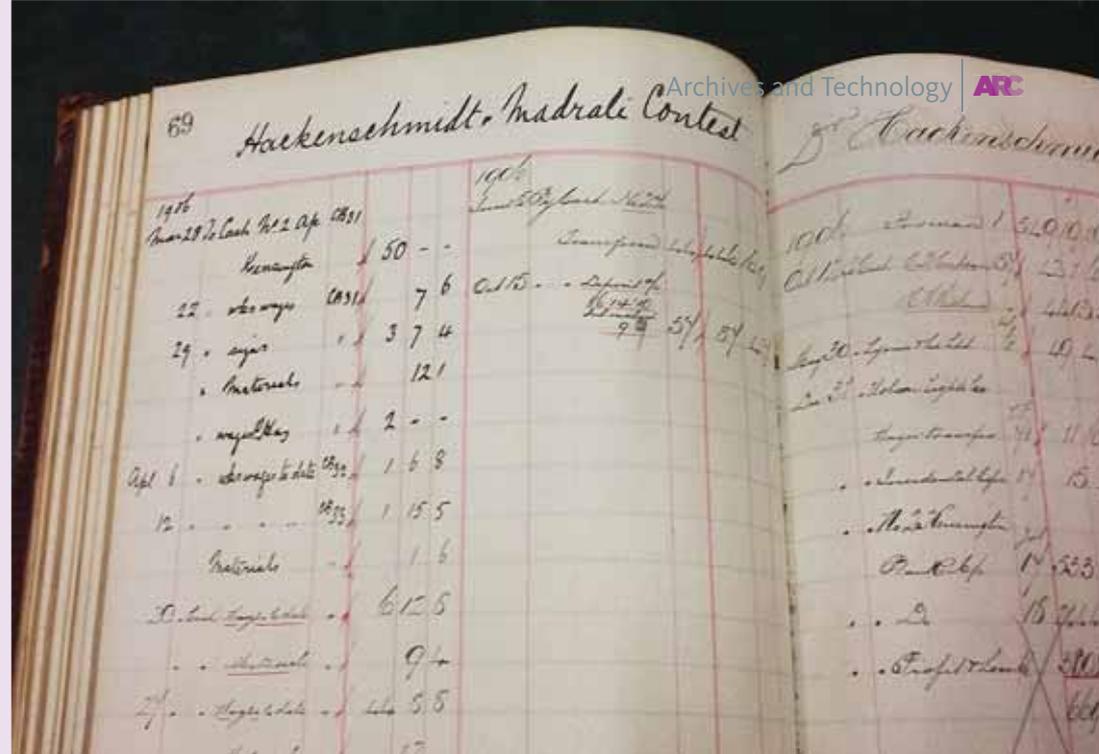
To find out more about Earls Court and Olympia, and the history of the exhibition industry, the official published history *Earls Court and Olympia. From Buffalo Bill to the 'Brits'* by John Glanfield (Sutton Publishing, 2003), provides an overview of the topic, and is available at LMA (43.5 (EAR)) and Guildhall Library (L 67:1).

Joanne Ruff

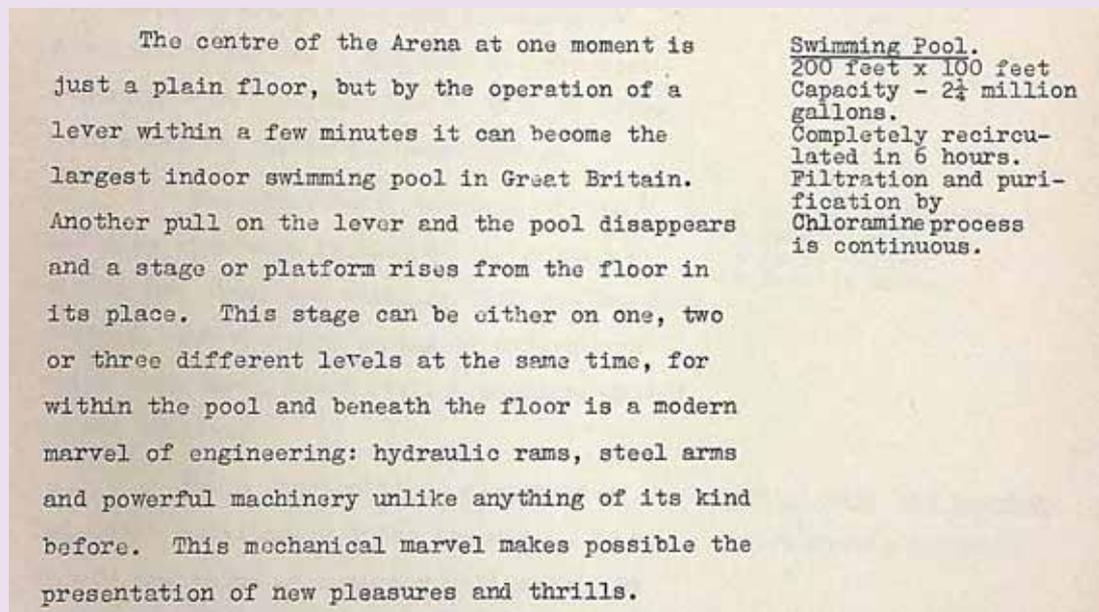
Archivist, Earls Court and Olympia

Images reproduced with permission of London Metropolitan Archives, City of London, from the Earls Court and Olympia Collection (Ref: LMA/4684)

Show Catalogues from Olympia

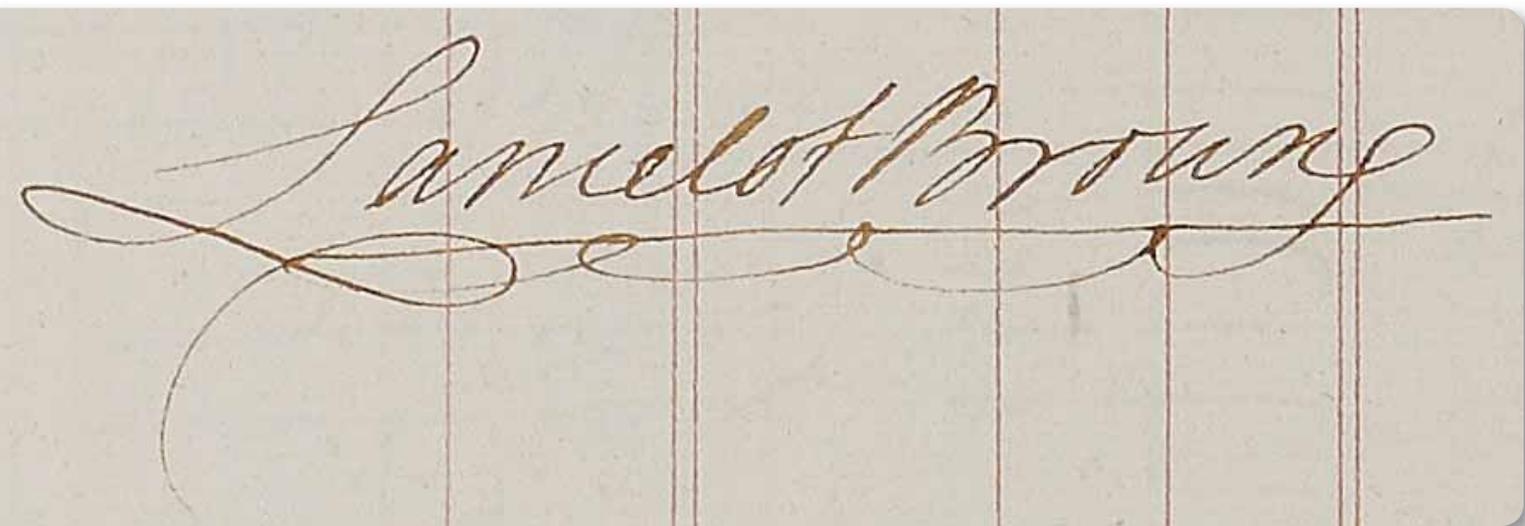


Extract from 'The New Olympia Company Ltd Ledger 1' Hackenschmidt v. Madrali 'The Terrible Turk', Olympia (1906)



Description of Earls Court Swimming Pool- Extract from memorandum prepared by Mr Howard Crane, Architect (LMA/4684/EH03/01/028)





Brown's signature taken from one of the ledger folios containing his account, 1773 © Royal Bank of Scotland, 2016

Online 'Capability'

Philip Winterbottom reports on an initiative to provide digital access to one special customer's 18th century bank account as the Royal Bank of Scotland's contribution to an important horticultural tercentenary

2016 marks the tercentenary of the birth of Lancelot 'Capability' Brown, the eighteenth century landscape gardener and architect. In anticipation of the anniversary the Royal Bank of Scotland's Archives have made available online digital copies of Brown's bank account and that of his executors, 1753-89.

Baptised on 30 August 1716, Brown was a client of Drummonds Bank of Charing Cross in London for almost four decades. This bank's surviving ledgers now form part of the Royal Bank's archive collection. His account with the bank appears on 167 folios in 37 of the bank's annual sets of customer account ledgers - each year's ledgers containing accounts of all the bank's customers.

The account had been available, by appointment, to personal researchers for many decades, most recently on microfilm in the bank's Edinburgh search room, and has informed many scholarly articles and books on Brown and his work. When used in conjunction with other sources, such as Brown's original designs, his personal account book at the Royal Horticultural Society's Lindley Library and his clients' correspondence, accounts and estate papers, the bank account has proved invaluable in

identifying hitherto unknown or unconfirmed sites and clients and in confirming the extent and date of known activity.

We anticipated that leading up to and following Brown's tercentenary there would be a surge of new interest in his life and work, and that much of this research would be undertaken by volunteers associated with local garden history societies or individual properties, for whom personal research visits to Edinburgh might not be easy or feasible. Whilst we support a busy public enquiry service, we are not able to undertake very detailed research on behalf of others, and so we wanted to find a way to make sure that full use could be made of Brown's account to support the tercentenary celebrations.

We already had black and white microfilm copies of the ledger folios containing the account, but we decided that it would be better to scan the ledgers in colour to ensure optimal legibility. Following consultation with the bank's web team we obtained high resolution TIFFs of each folio from which we made PDF copies suitable for uploading to the *RBS Heritage Hub*, the home of our online heritage content. In order to grant access in a manner comparable

to that offered to personal research visitors, and to monitor access to and use of the account images, we modified our existing application process so that applicants would be supplied with a password to view the scans, as well as offering reproduction licences for use of high res versions of the images.

The scans are accessible as part of a suite of web pages and PDFs providing background context, expert opinion from a leading Brown scholar on the research potential of the accounts, along with contents pages and a source note providing guidance on interpreting the accounts. We announced the availability of the online account through the Capability Brown Festival (<http://www.capabilitybrown.org>), which is co-ordinating the celebrations.

Launched in July 2015, the online account has proved popular with a wide variety of researchers looking into

Brown's work, from those writing biographical works to those investigating the history of particular sites. As one user commented, 'Exciting times for Brown scholars!' Feedback from our new community of online users has confirmed the value of the bank account in reinforcing information from other sources, filling in gaps in existing research, and suggesting new sites at which Brown might have worked. The results of their research will appear in a variety of theses, publications, exhibitions and site interpretation materials during 2016.

They can be found at <http://heritagearchives.rbs.com/subjects/list/lancelot-capability-brown-tercentenary.html>.

Philip Winterbottom

Archives Manager, Royal Bank of Scotland Archives

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The Scottish industrial landscape: a new piece in the jigsaw

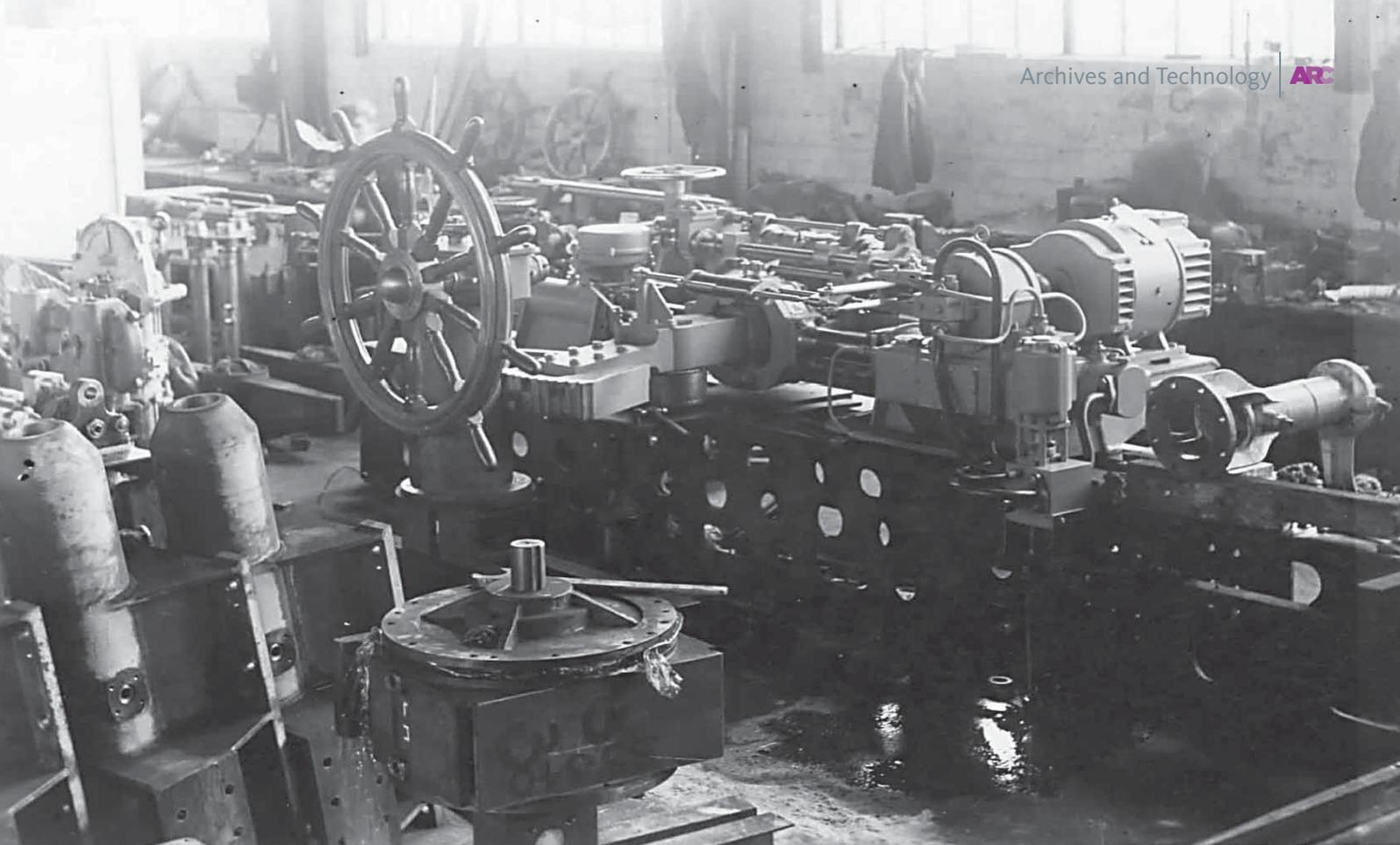
In July of 2015 The Ballast Trust, Johnstone, in partnership with University of Glasgow Archive Services, accepted a project to catalogue the records of MacTaggart Scott & Co. Ltd. of Loanhead, near Edinburgh, as part of an eight-month project funded by the business itself.

The Ballast Trust is a charitable foundation, founded by the late William Lind in December 1987 to provide a rescue, sorting and cataloguing service for business archives in Scotland. Under his guidance, this truly unique organisation built up considerable expertise in handling the records of Scottish heavy industry, such as shipbuilding, engineering and railways together with associated organisations like the Clyde Navigation Trust and the Clyde Pilotage Authority. His contribution to saving the history of Scottish heavy industry was recognised by the award of an honorary doctorate by the University of Glasgow in 1988.

MacTaggart Scott, founded in 1899, has built notable expertise in hydraulic engineering, particularly in

the marine environment. Throughout the years it has developed many original designs, some of which are detailed below, and it also became internationally recognised, supplying the British, American, Russian and German navies, among others.

An early development was the design of a hydraulic telemotor system to connect the steering wheel on a vessel navigating bridge to the steering machinery, often also supplied by the company. As ships got bigger the distance between the rudder head and the bridge increased and forces involved in steering also grew. Before the development of the steering gear ships had to be operated manually and with the advent of the large steamships the steering operation had become



Steering gear being built in Loanhead. Records of MacTaggart & Scott Co. Ltd., courtesy of Ballast Trust

increasingly difficult and dangerous. In bad weather conditions the manoeuvre could involve up to 100 men with a high risk of some of them being killed during the operation. The steering gear and the telemotor meant a remarkable progress in the operation of large ships. In 1904 the company produced the first telemotor of the (approximately) 6000 that they produced between 1904 and 1967.

The First and Second World Wars and the contracts gained with the Ministry of Defence meant the beginning of a longstanding relationship with the Admiralty. They were involved in the production of a wide range of pieces of machinery in this field; amongst them two of the most notable ones were the arresting gear and the catapults.

The catapult was the most important item of engineering produced by MacTaggart Scott from 1932 until 1942. They gained the first contract to produce a catapult in 1926. The catapult was a mechanism which was designed to produce the power to propel a plane from the deck of a ship; it literally launched the plane from the deck into the air with enough momentum so this could take flight. Between 1928 and 1940, 35 catapults were commissioned by the Admiralty from the company.

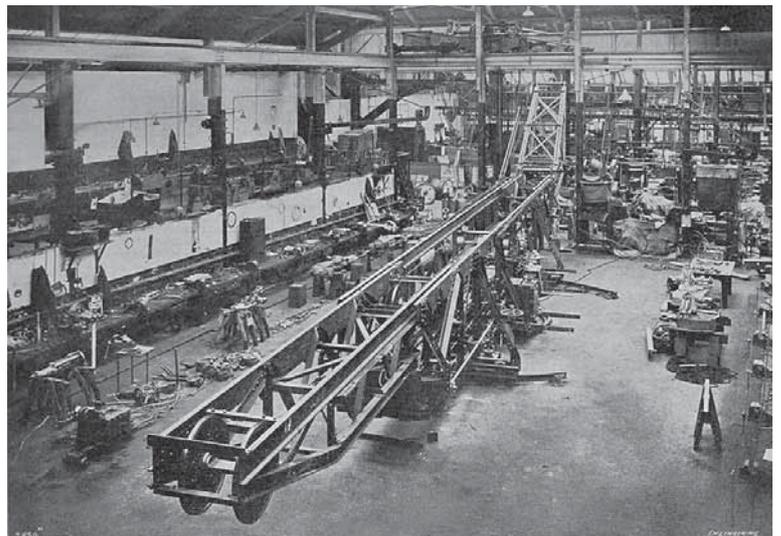
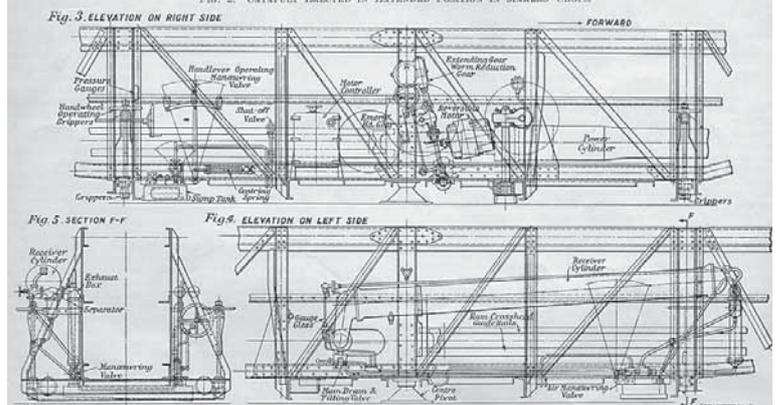
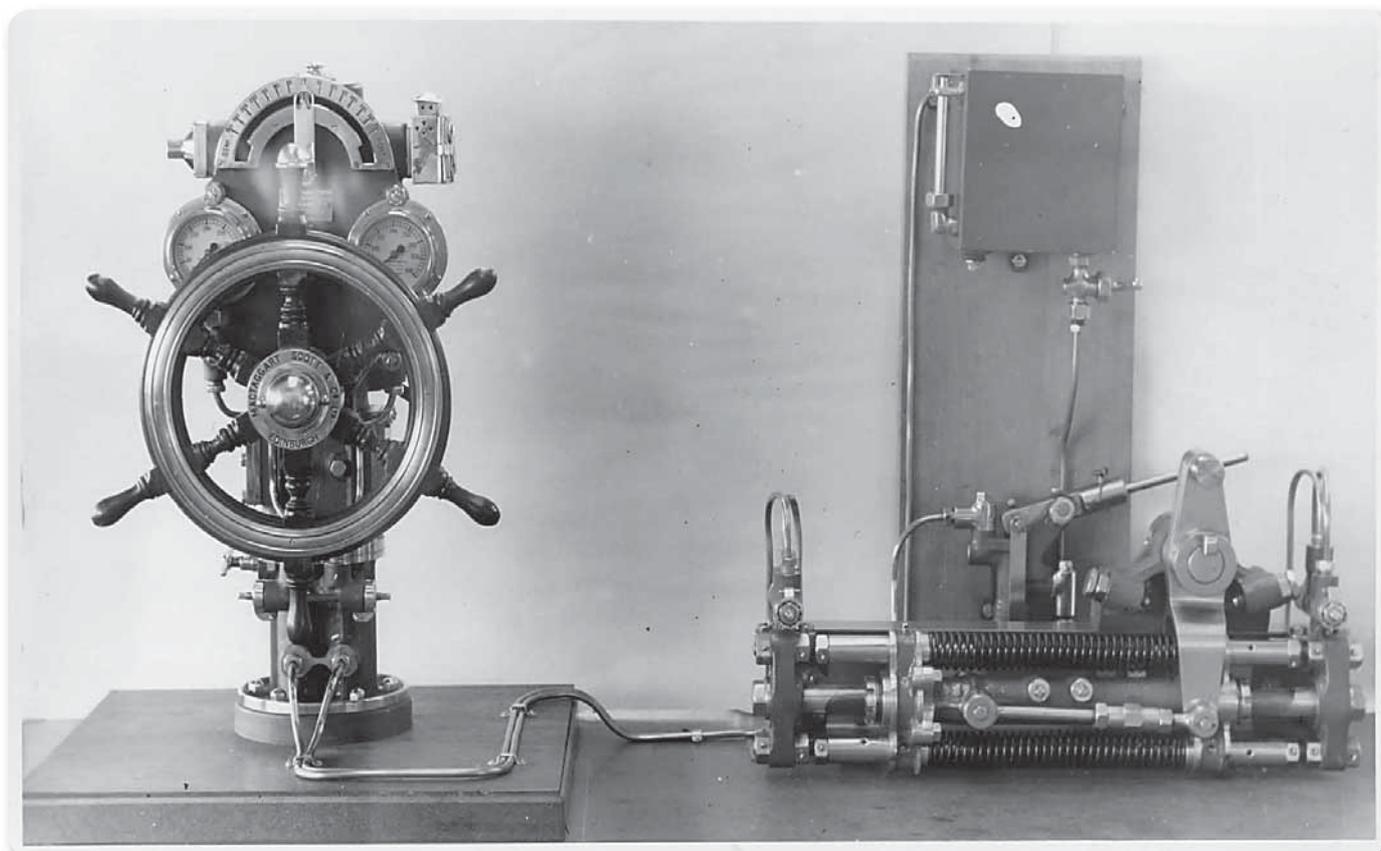


FIG. 2. CATAPULT ERECTED IN EXTENDED POSITION IN MAKERS' SHOPS.



ation; it may be mentioned, however, that each end of the trolley a cross shaft is provided, structure shown in position in Fig. 2, is not that used for launching aeroplanes, but is that employed for launching deadweights in tests of the apparatus at the upper ends which engage with a trunnion of the aeroplane fuselage. From these jaws also telescopic struts are connected to the re-

Catapult being built and catapult plan. Records of MacTaggart & Scott Co. Ltd., courtesy of Ballast Trust



Telemotor. Records of MacTaggart & Scott Co. Ltd., courtesy of Ballast Trust

Arising from their production of catapults, the company became involved with the Admiralty in the design and development of aircraft arresting gear from 1931 onwards. The system was developed to overcome the high risk involved in the landing operation of a plane onto a moving ship. The first landing upon a moving ship took place during the First World War, but the same pilot who accomplished the feat on 2nd August 1917 was killed five days later when his plane went overboard. The arresting gear consisted of a system of stretched wires fitted in the aircraft and a hook attached to the lower part of the plane, when the plane landed on the aircraft, the hook would engage with the wires bringing the plane to a halt. Between 1934 and 1939, 72 sets of arresting gear were ordered from MacTaggart Scott. These are only some examples of the long list of engineering devices produced by the company.

The MacTaggart Scott collection includes a large variety and quantity of records. The core of the collection consists of: administrative, corporate, shareholding, legal, financial, production and staff records. It includes records which allow us to trace not only the activity of the company throughout the years, but also its organisational structure and functions. Its potential for research and for the wider public is remarkable since, in a sense, it is a window to a section of the Scottish industrial past which until now remained closed.

Once the cataloguing of the collection is completed, it will be possible to understand the full extent of the historical value of the collection. It is clear that there will be many connections with associated collections such as the shipping collections held by the University of Glasgow Archives Services and the Glasgow City Archives on behalf of the National Records of Scotland.

As the business is a growing concern, it will be especially rewarding to investigate how the collection can be used as a resource and asset by the company itself in the future.

Arturo Pinto García

Business Archives Cataloguer based at the Ballast Trust



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“...doing this course really has had a transformative effect on my career, so thank you to all for a wonderful learning experience.”

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Business Archives at Risk: Crisis Management Team

When businesses cease trading, move buildings or are taken over, often little thought is given to the value and importance of their historical records. Sometimes, they are discarded, burnt, or lie forgotten in disused storage areas, leading to destruction. Their secondary value in telling the story of a business and its place in the history of the United Kingdom is often the last thing on people's minds.

This is where the Crisis Management Team plays a vital role in proactively securing and preserving business history. Through collaboration between the the Business Archives Council for Scotland, Business Archives Council, The National Archives, universities and local authorities, we are able to spend time talking to managers, liquidators and the owners of records to encourage redundant records to be transferred to archive repositories where they may be made accessible to the public. In Scotland this work is monitored by Cheryl Brown, Scottish Representative of the Crisis Management Team.

Ideally, this is a well managed process with time to go into a building earmarked for closure, make a detailed listing of the records and then make informed choices as to which are worth keeping as archives. However, more often than not, due to the unpredictability of business closure, we manage to get only a small window of time in which to quickly grab what records we can before the skips arrive or the wrecking ball lands.

What happens next?

Once it is established that records are at risk, the Crisis Management Team representative contacts the administrator, liquidator or new owner. Any interested parties such as; archives, Historic Environment Scotland and Scottish Transport and Industry Collections Knowledge network (STICK) are kept informed about any developments and any potential visits to view the records.

It is important that all correspondence goes through one representative as this provides one unified, singular

response. This ensures consistency and prevents causing the business and insolvency practitioners any undue irritation from multiple enquirers, as preserving the records will understandably not be their priority.

Some recent rescues have included:

Andrew Weir Shipping Ltd
(London Metropolitan Archives LMA)
Ferguson Shipbuilders Ltd
(University of Glasgow Archive Services)
BASF Performance Products plc, manufacturer of chemical pigments
(Renfrewshire Archives)
The Arches Theatre Company
(Special Collections, University of Glasgow Library)
Motherwell Bridge Ltd, engineers
(North Lanarkshire Archives)
Tullis Russell Papermakers
(University of St Andrews Archive Services)
Robert Noble, textile manufacturer
(The Scottish Centre of Textiles)

Case Study: Records of Andrew Weir Shipping Ltd

Sometimes businesses have changed geographical location over time; this provides representatives of the Crisis Management Team with an opportunity to work together to evaluate a collection and decide on the most suitable place of deposit. This was the case with the historical records of Andrew Weir Shipping Ltd. Close monitoring of the Edinburgh Gazette or of companies facing liquidation or administration led the Surveying Officer to contact the London based company regarding the status of the records. In 2014 the owners of Andrew Weir Group sold its shipping line to meet pension fund debts and Andrew Weir Shipping Limited went into

Daniel Taylor, A W Ship Management Ltd with Richard Wiltshire, LMA and Cheryl Brown, Surveying Officer during a visit to A W Ship Management Ltd to survey their records





Plaque showing the coat of arms of the Bank Line Ltd

Andrew Weir and Company Limited was founded in 1885 in Glasgow, Scotland by Andrew Weir (1865-1955). In 1896 Andrew Weir moved to London and in the same year acquired his first steamship. The ships were deployed on routes worldwide and with further expansion the head office moved to The City of London in 1905 when a subsidiary The Bank Line Limited was formed. A member of the Baltic Exchange and Minister of Munitions, Andrew Weir became Lord Inverforth of Southgate in 1919.

The collection includes:

- board meeting minutes (1940s-1980s);
- scrapbook for the United Baltic Corporation Limited, Baltic Cruise leaflets, brochures, sailing schedules and poster (1933-1940);
- ‘The Bank Line’ House Magazines of The Andrew Weir Group of companies, including shipping crew (1975-1983);
- photographs of ships with artwork depicting the firm’s ships;
- microfilms of original Bank Line shipping personnel cards from 1930s-1980s, giving details of voyages, remarks on performance and pay.

Further records of the company are held elsewhere:

- log book for the barque Elmbank (1893-1894) at Glasgow City Archives (reference TD574);
- book of Charter parties (circa 1900-1960) held at National Maritime Museum: The Caird Library, Manuscripts Section.

A W Ship Management Limited was keen to preserve surviving records they had inherited and welcomed the survey and subsequent deposit at London Metropolitan Archives.

Case studies of nationally important collections which demonstrate the significance of securing business records for the nation have been published here: http://www.scottisharchives.org.uk/projects/business_archives/case_studies/scottish_case_studies. Are you aware of any business archives in Scotland that are in danger of destruction? Has an important business near you closed down after many years of trading? If so, contact Cheryl Brown, the Scottish representative on the Crisis Management Team on Cheryl.Brown@glasgow.ac.uk or 01505 328488. For contact details for the English and Welsh representatives of the Crisis Management Team, see the Managing Business Archives website http://www.managingbusinessarchives.co.uk/getting_started/business_archives_at_risk/

Cheryl Brown

Scottish Representative and Business Archives Surveying Officer for Scotland



The Bank Line, house magazine of Andrew Weir and Company Limited

voluntary administration. The assets were sold to a new company, A W Ship Management Limited.

Due to the presence of the company in Scotland and subsequently London, Cheryl Brown and Richard Wiltshire, Senior Archivist, Business Archives at London Metropolitan Archives and representative of the Business Archives Council on the Crisis Management Team, arranged a visit to A W Ship Management Ltd to survey the records.

The cleaners and porters dressed in their Sunday best, 1921. From the Manchester Guardian Centenary Album, GDN/388/1.



Behind the Headlines: documenting the people in the Guardian Archive

Breaking news: tackling the cataloguing challenge

The archive of the *Guardian* (formerly *Manchester Guardian*) newspaper, dating from 1821 to the early 1970s, is one of the largest and most heavily used archives held at the University of Manchester Library. However, given the international significance of the collection, its catalogue is sadly inadequate - posing a barrier both to researchers and staff. The archive is far too large to catalogue in its entirety using in-house resources, so last year we launched an ambitious programme of innovative activity which, when complete, will mark a huge step forward in the documentation of this collection.

We are taking a combination of approaches, including: securing

external funding for projects focusing on sections of the archive; devoting some internal resource to the work; drawing on the assistance of volunteers, interns and students on placements at the Library; and being both flexible and pragmatic about our delivery of catalogue records for each section of the archive. Some of these records are encoded in EAD for delivery via the Archives Hub, whilst some are in the form of PDF documents available on our website.

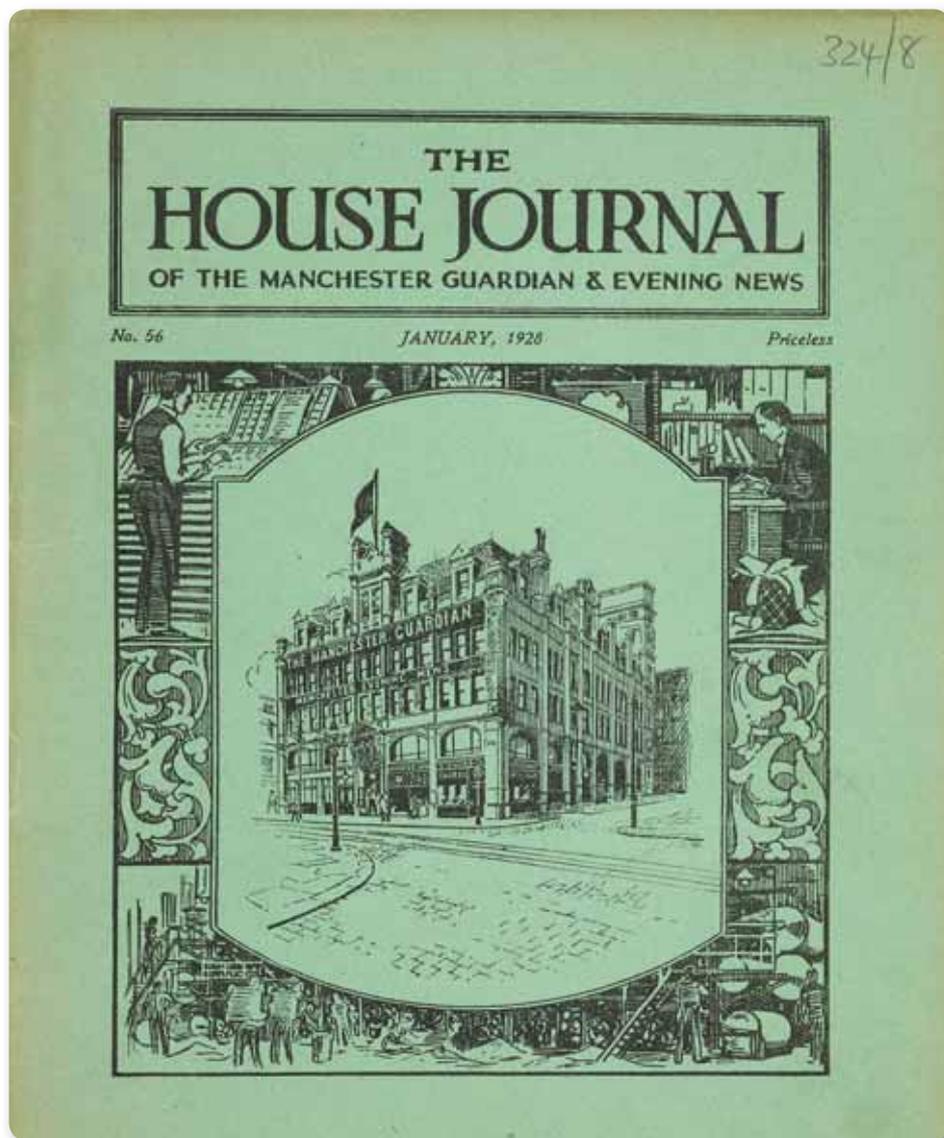
Last year we were delighted to receive the Business Archives Council's Cataloguing Grant for Business Archives, which helped us achieve an important step in this work. It funded a short project called *Behind the*

Headlines: Documenting the People in the Guardian Archive. This focused on the wonderful and varied staff and contributor records in the archive - exciting to explore, but challenging to administer, and the project's results are already making a big difference to our work.

The following report on the project is written by Project Archivist Jane Speller, who achieved a vast amount in a challenging six-week timeframe!

Behind the Headlines: the project
The high volume of enquiries about the business records of the *Guardian* Archive was the catalyst for the Behind the Headlines project. The enquiries generally fall into two categories:

324/8



Cover of the House Journal, no. 56, January 1928, GDN/324/8.

firstly, tracing the writer of a particular contribution (the *Guardian's* policy of anonymity led to attributions such as 'From our Special Correspondent' or 'A Country Diary'); and secondly, tracing individuals who may have contributed to, or been employed by, the *Manchester Guardian* or its sister paper the *Manchester Evening News* - be they editors, contributors, illustrators, journalists, compositors, accountants, secretaries, cleaners, cooks, stable boys or others. The aims of the project were thus to:

- Enhance the online catalogue entries for business records relating to people associated with both newspapers.
- Create a new online guide to researching the people behind the two newspapers.

- Identify key items for digitisation, including the *Manchester Guardian Centenary Album* of 1921, a complete photographic record of the 500-odd people who worked for the newspaper at that time, which was presented to its editor C.P. Scott to mark the centenary of the newspaper and the fiftieth anniversary of his editorship.

Firstly, I focused on enhancing the listings for unidentified photographs of staff and premises. Next, I looked at the contributors' and reviewers' ledgers (often the only way of identifying the authors of specific contributions). These proved to be rich sources of information, containing the names, addresses, dates and titles of the various articles and reviews. Similarly the

wages books which are organised weekly and by department are a wonderful resource for employee information. Other useful records include staff lists, editors' notebooks, office journals and diaries, and the in-house staff magazine, the *House Journal*, or *Ho. Jo.*, as it was affectionately known. *Ho. Jo.s* (1918-32) are a particularly useful resource containing stories, photographs, illustrations and cartoons, which describe staff lives, work trips, staff sports teams and so forth – adding a personal dimension to the official staff records.

Behind the Headlines was a fascinating project to work on. By its conclusion, all the project aims had been achieved. The catalogue has grown by 76 pages; the online guide, *Changing Faces: A guide to researching the people behind the Guardian and the Manchester Evening News*, is now published; and the iconic *Manchester Guardian Centenary Album* can be seen and searched (by the name of each staff member represented in it) via the Library's online image collection; visitors to the John Rylands Library can also browse through the album on the interactive 'Turning the Pages' terminal.

The catalogue and guide are available here: <http://www.library.manchester.ac.uk/search-resources/guide-to-special-collections/atoz/guardian-archive/>. We are grateful to Guardian News and Media Ltd for permission to reproduce the images in this article, to our colleagues at the Guardian News and Media Archive in London for promoting our work on the archive, and to the Business Archives Council for funding the project.

Fran Baker

Archivist

Jane Speller

Project Archivist

Literary Contributors, No. 6 Ledger, 1919-[1923], showing the entry for Annie B. Rankin, whose address is recorded as the 'John Rylands Library', GDN/388/1.

Miss A B Rankin Joheskylands Library

1922	June 26	To bark	563	3 3	1922	May 19	Orchid Quest	3 3
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From Jul. 166 @ 3 p.m. 1922

Miss Margaret Peppat 9 Defora Gardens London W.70

1922	June 26	To bark	563	4 4	1922	May 23	The Women	12	1 11 6
						24	Common bond of youth	5	1 11 6
						31	Matted women of old Assyria	5	1 11 6
									4 4
	Aug 31	"	26	7 6	July 17	Woman in diplomacy			7 6
	Oct 27	"	80	3 3	Sept 15	Women in the middle ages	73	2 2	
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					25	Unse delivian Corder	4	15 6	
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Miss P Gibbons The Archules Wottonboure Nr. Wolverhampton

1922	June 26	To bark	563	1 11 6	1922	May 24	Kids of village women	5	1 11 6
1923	Jan 25	"	189	1 11 6		Dec 16	Girl Guides	5	1 11 6

J. A Watson 3 Vincents Ag. Westminster S.W. 3

1922	June 26	To bark	563	1 11 6	1922	May 25	The Hen Run	5	1 11 6
	July 25	"	590	7 7	June 1	The Hen Run	8	1 7 6	
						do	15	1 7 6	
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Miss Louisa Macdonald 42 Ordmann Rd, Spitalwoos, London

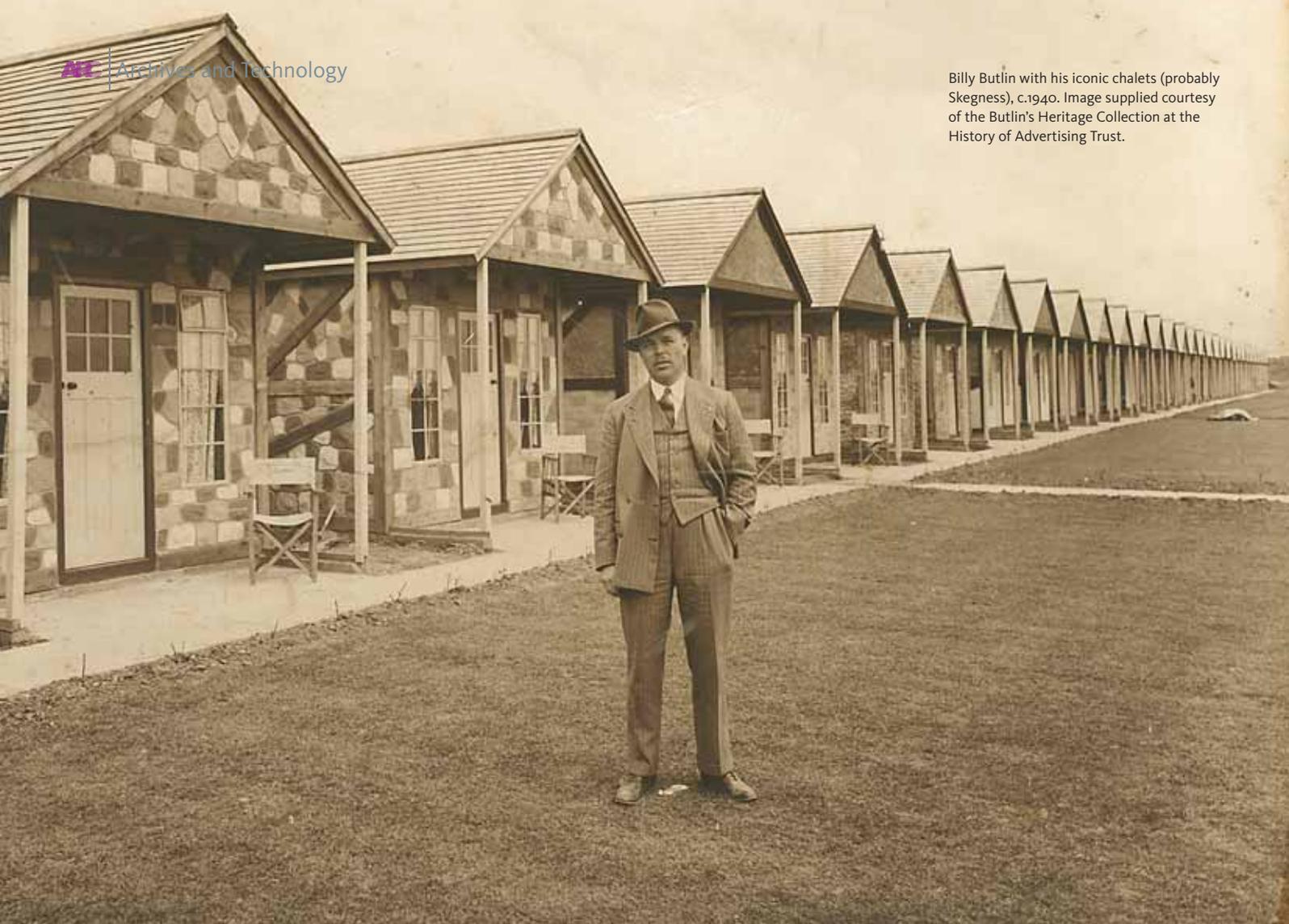
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						Ulcel for copy not used	WUP	10 6	

J. A Hunter 28 Oxpraka Putney London S.W. 15

1922	June 26	To bark	563	1 11 6	1922	May 30	Looking a long way ahead	2	1 11 6
	July 25	"	590	15	June 16	Before muslims	4	15	

H Waddingham Lees 20 Cyril mansions Battersea Park S.W. 1

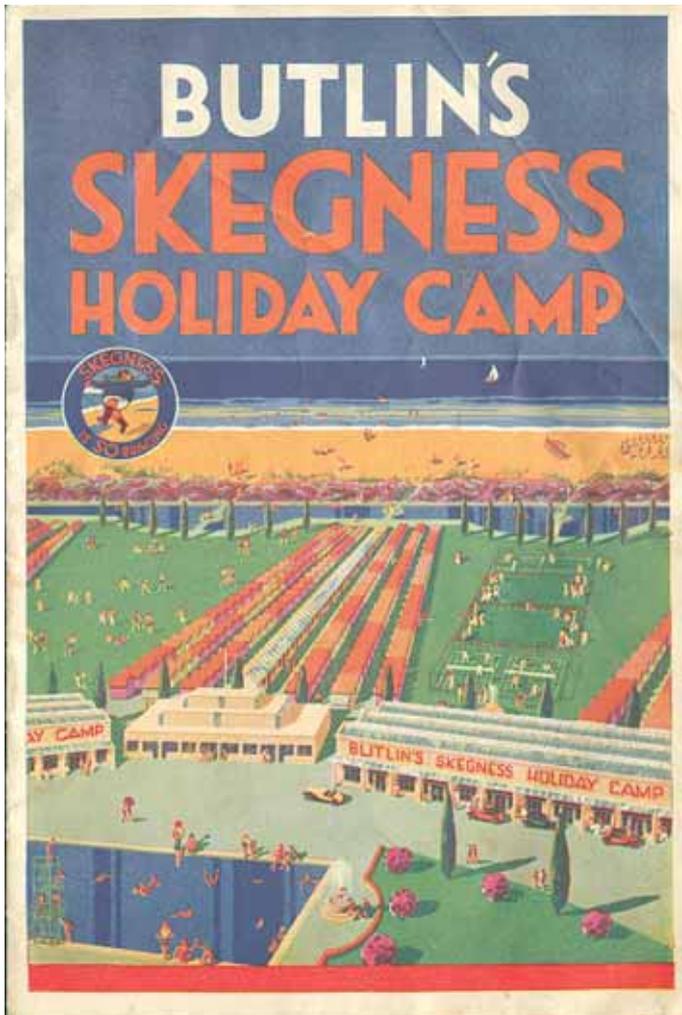
1922	June 26	To bark	563	12 6	1922	May 31	Home made shoes	5	12 6
	July 25	"	590	3 3	June 19	Renval of glass	5	1 7 6	
					20	An Artist in the nursery	5	1 15 6	
	Aug 31	"	23	1 7 6	July 3	Shirshades	15	15	
					24	Table mats	7	12 6	



'OUR TRUE INTENT IS ALL FOR YOUR DELIGHT': The Butlin's Heritage Collection at the History of Advertising Trust

The Butlin's Heritage Collection at the History of Advertising Trust (HAT) contains a wealth of material relating to 80 years of providing fun-filled British seaside holidays for families. Bourne Leisure, Butlin's parent company, use their archive to support brand marketing and as inspiration for resort redesign and new product development. HAT, established in 1976, is a collaborative venture - a 'co-operative' of advertising industry and brand heritage records which form a unique resource. It is the most comprehensive collection of British advertising and marketing communications in the world. HAT provides a range of brand heritage management services to its corporate clients including Hovis, Heinz and Vimto.

Butlin's, founded by Sir William E. (Billy) Butlin in 1936, has commissioned HAT to manage, catalogue and activate the Butlin's Heritage Collection in preparation for their 80th anniversary in April 2016. The partnership will make available classic advertising, marketing, photography, public relations and memorabilia for the nation to explore online. The Butlin's Heritage Collection, formerly housed onsite at Butlin's Bognor resort, was assembled largely thanks to the indefatigable efforts of Roger Billington, ex-Redcoat and former National Dance Organiser and Business Development Manager (Entertainments) for the company.



Front cover of the first Butlin's Skegness holiday camp brochure from 1936 (©Butlin's). Image supplied courtesy of the Butlin's Heritage Collection at the History of Advertising Trust.

Highlights of the Butlin's Heritage Collection include a large photographic and postcard collection, advertising brochures, entertainment programmes and posters plus an extensive '3D' collection including Redcoat uniforms, branded merchandise, camp signs and large panels featuring birds of paradise from the 'Mauretania' ocean liner; formerly displayed in a bar at Butlin's Pwllheli holiday camp!

The project is designed to fulfil the following business needs:

- To provide a safe and secure place to store Butlin's archive assets and protect their intellectual property rights for future commercial use;
- To establish an online portal to view and download digitised archive assets and provide a forum for the nation to contribute their own Butlin's stories;
- To create the story telling leads to inform the creative development of current marketing/merchandising projects and to engage Butlin's loyal audience and team during their 80th anniversary as well as reach new audiences;
- To establish dedicated areas on each resort to celebrate Butlin's brand reinvention story.



'Butlin's - For Holidays', a classic 1950s railway poster (©National Railway Museum) Image supplied courtesy of the Butlin's Heritage Collection at the History of Advertising Trust.

As a starting point the HAT project team analysed Billy Butlin's autobiography as well as classic early archive material in order to get an overview of the Butlin's experience and draw out key themes and insights. The team also studied contemporary company documentation to ensure that they were fully conversant with the current corporate culture and brand purpose. HAT staff, in consultation with Bourne's brand consultancy and creative development team, then developed a comprehensive set of cataloguing keywords which will enable the fast search and retrieval of material to provide inspiration and guidance for Butlin's development plans and add authenticity to the Butlin's brand story. Project updates are posted on social media using the hashtag #butlinsheritage and Butlin's archive images (e.g. a lovely birthday photo of Sir Billy with a group of children holding balloons) have proved to be a hit with the public via Butlin's own Twitter feed. Heritage films featuring interviews with HAT project staff can be viewed on Butlin's YouTube channel and Butlin's also post regular heritage themed articles on their own blog, with archive support from the HAT team.



Russel, HAT volunteer, transferring Butlin's theatre posters into Secol sleeves (©Sophie Towne)

Bourne Leisure are immensely proud of Butlin's heritage but need to demonstrate how the current resort experience, whilst firmly rooted in historic values, is also innovative and relevant for modern families. They therefore use their archive as a reference to showcase key aspects of the current Butlin's resort offer and highlight developments in the areas of accommodation, entertainment and specialist breaks e.g. <http://blog.butlins.com/2015/10/21/butlins-heritage-billys-accommodation-inspiration/>.

Amongst other diverse recent marketing projects, Bourne have commissioned HAT to research the evolution of swimming pools, catering and the children's dining experience in order to inform the redesign of these areas on resort. The HAT team have also worked on a project to bring to life Butlin's corporate brand strategy wheel using archive stories/images, researched the history of the company's innovative School Venture weeks and are currently preparing an in-depth resource on the many celebrities who have appeared at the Butlin's holiday camps over the years.

The Butlin's Heritage Collection has proved to be an endlessly fascinating and entertaining resource from a cataloguer's perspective - where else would you find yourself entering postcard descriptions such as 'large elephant in doorway of chalet' or 'clairvoyant dome with gnome on top'? The catalogue for the Butlin's Heritage Collection along with selected images will be uploaded to HAT's new-look website in stages from Spring 2016.

Eve Read

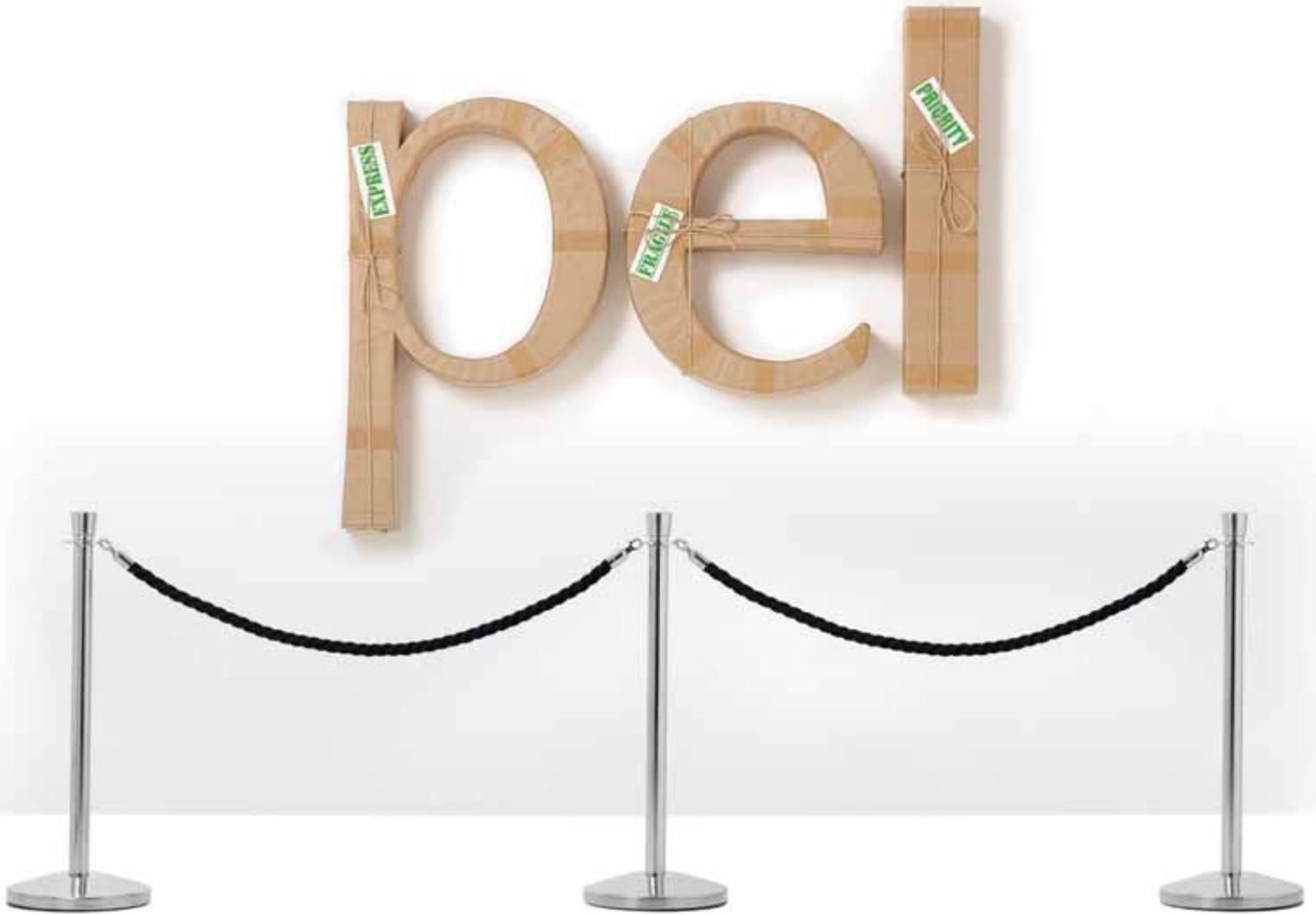
Butlin's Project Co-ordinator
History of Advertising Trust (HAT)

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