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**Nathaniel 100:**  
celebrating the  
life of the 1st  
Lord Rothschild



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**Royal Albert  
Hall Archive:**  
collections  
now online



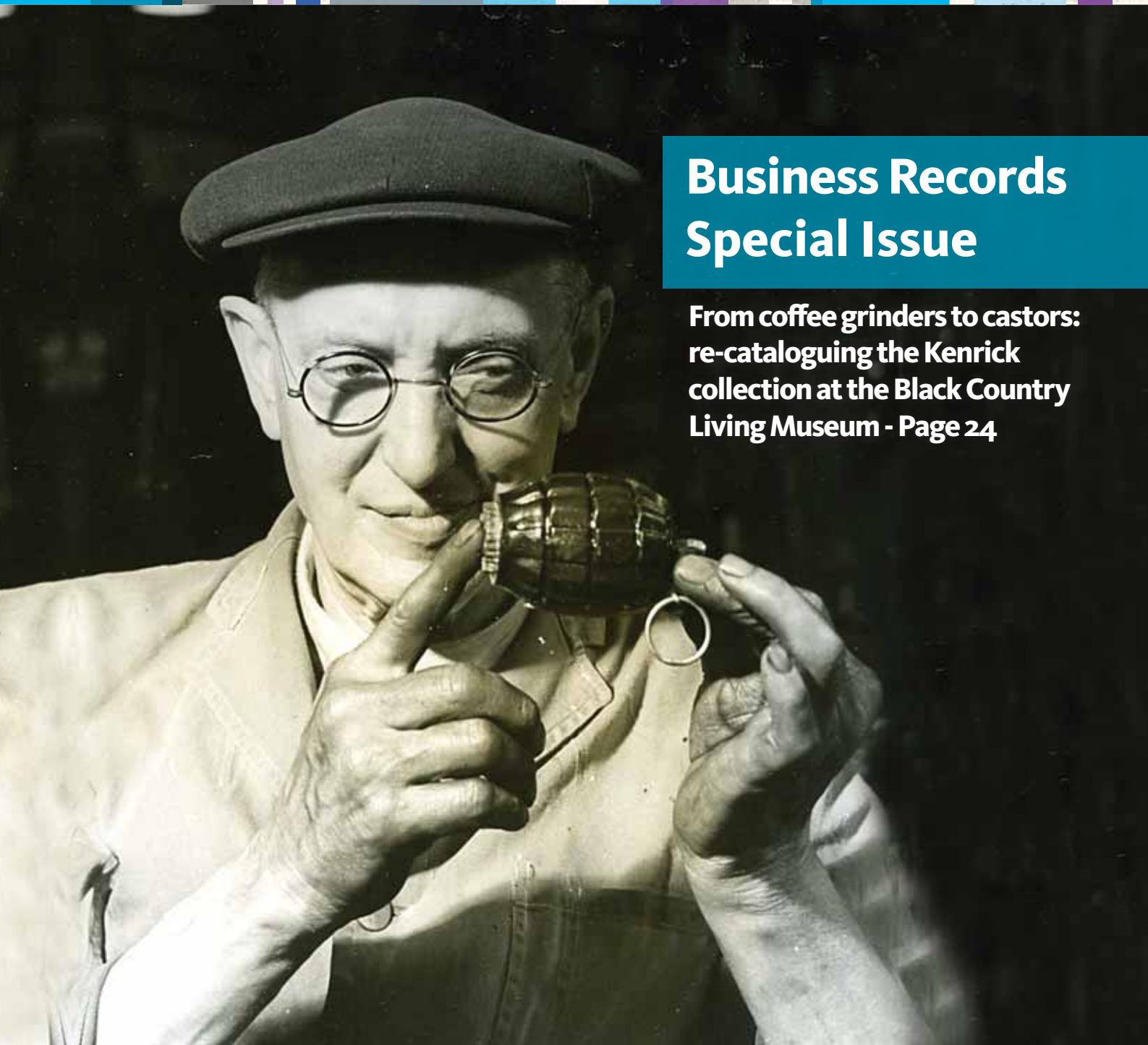
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**W. & R. Jacob  
archives at  
Dublin City  
Library and  
Archive**



## Business Records Special Issue

**From coffee grinders to castors:  
re-cataloguing the Kenrick  
collection at the Black Country  
Living Museum - Page 24**





# 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](mailto:lizzy.aratraining@outlook.com)**

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



**Archives & Records  
Association**  
UK & Ireland

## Welcome to **ARC Magazine** April 2016

Welcome to this spring issue of *ARC*, which includes a range of articles which reflect the work of a variety of institutions across the sector, from museums to commercial companies. Many of the articles highlight the ongoing work of key organisations in the UK and Ireland, including the Digital Preservation Coalition, the National Strategy for Business Archives in Scotland, and the Scottish Business History Network.

The issue highlights the varied roles and activities of the ARA Section for Business Records. The group aims to provide a focussed and informed forum to represent the interests of business records across the sector, and to promote best practice in the archive and record management sectors. You can find out more about the section on the ARA website, or by following them on Twitter: @ARABusinessrec

Finally, thank you to Ben White, chair of the Section for Business Records, for commissioning a wide range of articles, and for his assistance in putting together this issue of *ARC*.



**Ellie Pridgeon**  
Editor

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Front cover shows: Hand grenade manufacture at the Kenrick factory during the 2nd World War. 1940. Archive reference: KEN/D/1. Photograph copyright Black Country Living Museum.

### 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



Mike Anson.  
Photograph copyright  
Carrie Davenport for  
the ARA.

August 2015. Friday morning in a Dublin hotel... To be more precise, it's the morning after the ARA Conference Dinner and I'm about to dramatically leap off the stage into the slumbering audience to ask 'Are corporate archivists moral archivists?' The answers I received were fascinating.

Thinking about this prior to the Conference, I realised that there were several angles. One was around the somewhat stereotypical caricature that archivists working within a business environment don't want to rock the boat, are only interested in protecting evil corporations, and keep a shredder handily placed in the event that documents need to be destroyed (all nonsense of course, though in fact I do have a shredder near my desk...). However, there was something else that I wanted to explore: do archivists express their moral stance through decisions about the types of businesses or organisations in which they would choose to work?

I tested this out on the unsuspecting Dublin audience by conducting a straw poll. On ethical or moral grounds, I asked, would they refuse to work as an archivist at companies in: oil and chemical production? Big Pharma? What about arms manufacturing or drinks and tobacco? Would vegetarians work for big meat processing firms? Do archivists want to work for banks? As for the notion that vegetarian archivists might work for a bank, that really would be unlikely! For each of these sectors, a number of people in the room put up their hands. So far, so good. I then asked whether on ethical or moral grounds

people would refuse to work as archivists at The National Archives? Answer, nobody. Similarly, no dissent about working at local record offices. Excellent - just the outcome that I was hoping for. And I have had the same response when I tried this exercise again at a recent ARA South East training event on business archives.

Of course, as was pointed out during the ensuing debate in Dublin, those in the public sector also face moral choices. I might just have easily asked about working in the Ministry of Defence or Security and Intelligence Services and received the same replies. Nonetheless, I still feel that there is something interesting going on specifically in relation to business archives. If the results of my admittedly not very scientific polls are to be believed, many archivists are wary about seeking employment within certain parts of the corporate sector. And I think that this matters. Business history is littered with examples where corporate activity has had a negative impact on individuals, on communities, on the environment. Business archives can provide critical evidence. Given this, surely the types of companies where we as archivists might feel most uneasy about working are precisely those companies where we need to be? Let's encourage such businesses to maintain archives but, just as importantly, ensure that we support our professional colleagues who do choose to work in such places.

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**Mike Anson**

Chair, Business Archives Council

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# Registration **news**

## Newly registered members of the Archives and Records Association

Following the autumn 2015 assessments of portfolios submitted to the assessors, the successful candidates are as follows:

### Jennifer Duffy

Volunteer Archivist, EMMS International, Edinburgh

### Hannah Jones

Archivist, Oxfordshire History Centre

### Barbara McLean

Archivist, Glasgow Life

### Karen Sayers

Assistant Archivist, Special Collections, University of Leeds

### Richard Wade

Archivist, Herefordshire Archive Service

The committee would like to congratulate the newly registered members on their success.

We would also like to acknowledge the efforts of the successful candidates' mentors:

### Alison Lindsay

General Register House, Edinburgh

### Catherine Taylor

Waddesdon Manor Archives

### Irene O'Brien

Glasgow City Archives

### Ruth Hobbins

Teeside Archives

### Adrian Steel

The British Postal Museum and Archive

The committee would like to thank them for the time and support they have given to their candidates.

“Don't forget: Existing candidates have 18 months to submit their portfolio under the existing Registration Scheme.”

### Contacts:

General Registration Scheme Enquiries:

[registrar@archives.org.uk](mailto:registrar@archives.org.uk)

Registration Scheme Events Enquiries:

[regschemeevents@archives.org.uk](mailto:regschemeevents@archives.org.uk)

Registration Scheme Admin and Bursaries:

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### Richard Wragg

Communications Officer, Registration Scheme  
Sub-committee

## ENVIRONMENTAL MONITOR and LOGGER

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## Collecting **matters**

Collections are fascinating, but so is the act of collecting itself. I am always interested to hear why certain things are collected or how different collections have been formed. So when I was asked to help organise last year's Business Archives Council (BAC) annual conference, I already had a theme in mind: collecting.

For me, collections are all about people, and I already knew that collecting can involve some very active intervention (co-creation even) on the part of record keepers. However, co-organising and attending the BAC conference provided a valuable reminder of the ways in which any kind of collecting is about people, since it relies on collaboration and building relationships between individuals and groups.

In discussing their collecting activities, speakers and delegates alike described a huge range of people and roles from donors to directors, and from local residents to colleagues in other disciplines. They also described the relationships between them – by turns frustrating, surprising and rewarding.

Collecting then, is about the skills needed to build and maintain relationships – negotiating, engaging, influencing, inspiring – as much as it is about gathering together material of value.

The business archives community excels at these 'people skills', and it was a pleasure and a privilege to meet and work with some of the members of this very generous community through the BAC conference.

I can't wait to find out what this year's conference has in store for us!

You can see how the day unfolded on Twitter:  
#BAC2015

Find out more about the BAC at:  
[www.businessarchivescouncil.org.uk](http://www.businessarchivescouncil.org.uk)

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**Owen Munday**

Engagement Manager West, The National Archives

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Website: [www.nationalarchives.gov.uk](http://www.nationalarchives.gov.uk)

## Welcome to the Section for Business Records issue of ARC

It is a delight to see the number and variety of articles that have been submitted from institutions and organisations in the UK and Ireland. This once again demonstrates the important and continuing role that archives play within businesses, and society's understanding of financial and economic history.

The Section for Business Records (SBR) has been active. We continue to support business archivists, those interested in researching business archives, and sector-wide initiatives such as accreditation workshops, through the organisation of events and training sessions, often in partnership with the Business Archives Council. This year we are also contributing to the development of a new Business Archive Sector strategy for England and Wales. This will – undoubtedly – shape our work agenda for the coming months and years.

We are here to serve your needs, and if you require support, advice or simply wish to discuss matters relating to business archives or collections, please do get in touch. Contact details can be found on the ARA website: [www.archives.org.uk/about/sections-interest-groups/business-records-group-brg.html](http://www.archives.org.uk/about/sections-interest-groups/business-records-group-brg.html)

Finally, I would like to mention that our annual SBR workshop will be held at the British Motor Museum in Warwickshire on 23 June 2016. This free event will include lunch and a tour of the museum. More details to follow.

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**Ben White**

Chair, SBR

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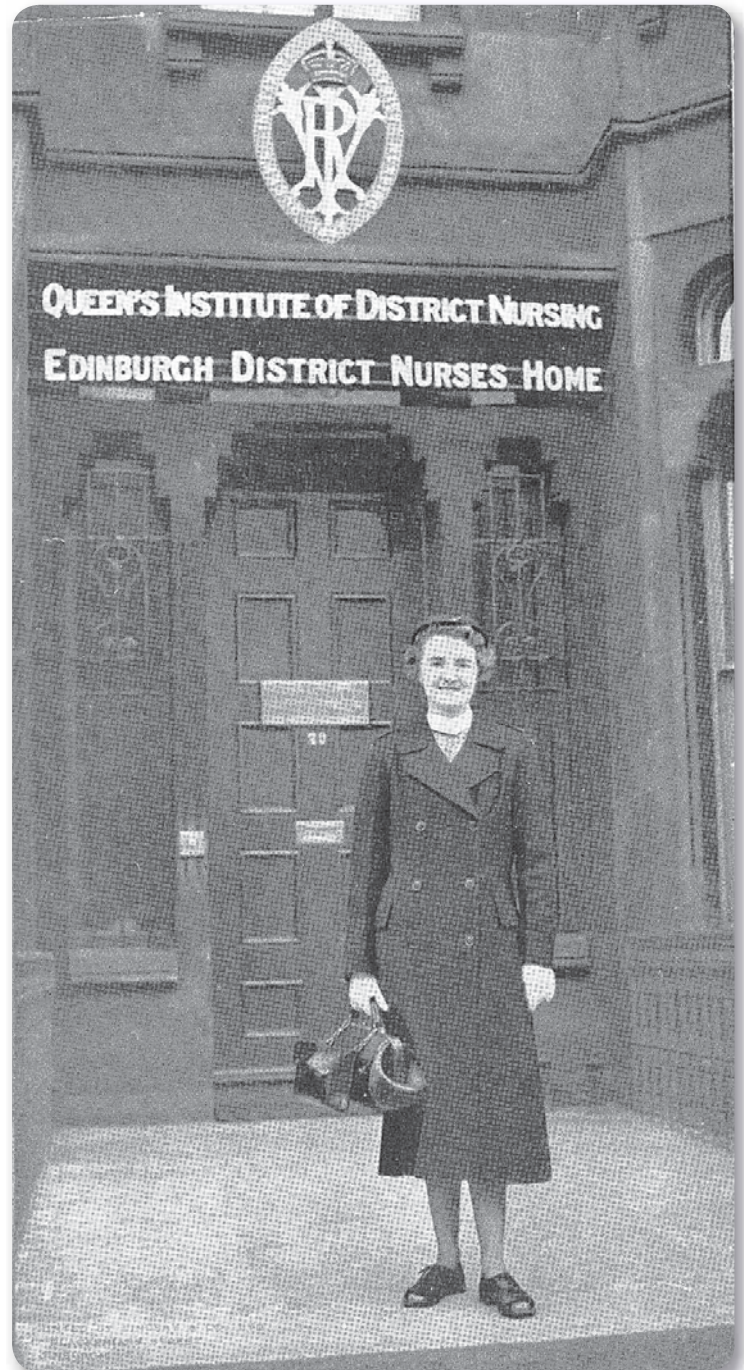
# Royal College of Nursing: centenary year

Throughout the 20th century, the Royal College of Nursing Archives has accepted the records of nursing organisations and groups which have no repository, such as the Radical Nurses Group. We have recently completed a project to catalogue the records we hold for the Queen's Nursing Institute for Scotland, an organisation which plays an important role in the nursing profession today. This project ran for six months with an archivist working part-time, funded by the donor and aided by two volunteers.

The records accrued steadily from 1992 onwards. A rudimentary catalogue existed, which was compiled in 1998 by a researcher using the collection for her thesis. A lot more has accumulated since then and it is a popular collection for researchers, making life difficult for an archivist searching for the correct records for users. A collection of eight linear metres may not seem substantial unless, like us, you work in an archive with one full-time and one part-time member of staff. Given our cataloguing backlog, it was unlikely that external records would be prioritised without some other factor influencing the decision.

This project was a serendipitous occurrence. It was prompted by the refurbishment of the Institute's offices, causing a clear out which suddenly and substantially added to our backlog and subsequent retrieval problems. It also coincided with a favourable funding attitude by the Institute, and an availability of a new funding stream. While the project archivist worked through the business records creating a new structure, our volunteers worked on indexing service record cards. The Royal College of Nursing project contribution was in-kind: staff time for supervision, preservation supplies and sorting space.

Founded in 1887, the Queen Victoria's Jubilee Institute for Nurses first trained and then supervised the distribution of district nurses across Great Britain and Ireland. Originally the Scottish branch of the wider Institute, nowadays they are the Queen's Nursing Institute for Scotland. The Queen's Nursing Institute (England & Wales) historical records can be found at the Wellcome Trust, and their offices are in the Royal College of Nursing headquarters building in London. As you would expect, the Institute records we hold are mainly 20th to 21st century governance, financial and administrative records. A full span of annual reports detail



Photograph from the collection. Photograph copyright Royal College of Nursing.

everything from the purchase of cottages for district nurses serving remote communities in rural Scotland, to the changes affecting the district nurses' duties after the establishment of the National Health Service. The more modern files describe the many bursaries and research grant awards made by the Institute, and the achievements of those whose nursing projects received funding.





Photograph from the collection. Photograph copyright Royal College of Nursing.

A constant factor in the Queens Nursing Institute's ability to draw continued and extensive support has been royal patronage and aristocratic vice-presidents as fundraisers and committee members. This has helped create initiatives such as Scotland's Garden Scheme: an open day for beautiful private gardens – however small – to accept visitors for a fee donated to the Institute.

Another aspect of this collection reflects the role of the Institute in supervising the distribution of nursing staff to appointments across the counties and districts of Scotland, and inspecting the service they were providing. The service record cards detail each nurse's qualifications and appointments with dates. The more fascinating parts of these service cards will have to stay closed for a few more years as they contain comments by inspectors on the character and conduct of each nurse. Inspectors could be generous or harsh in equal measure. The cards were indexed by name, job and location. The resource will exist for the future, even if it is currently closed.

It became obvious that there was more to do in enhancing the catalogue than could be done in so short a time frame. With a good relationship built up over the years with the donor, we were able to secure the help of retired nurses as volunteers. This was remarkably helpful in both motivating the volunteers and helping us understand the context of the records. These volunteers

intend to keep coming to work on the photographs in the collection, and to scan some of the printed material – which is out of copyright – so we can attach this to the catalogue records. It may take some time. We will have to dedicate time to volunteer supervision, project management and to reporting to stakeholders, but it will serve as an example of what can be achieved collaboratively. None of this would have been possible without external funding, but more significantly the enthusiastic and determined support from retired nurses and the staff of the Queen's Nursing Institute for Scotland.

You can search the Queen's Nursing Institute collection at: [www.rcn.org.uk/library/search-collections/search-the-archive](http://www.rcn.org.uk/library/search-collections/search-the-archive). Search 'Queen's Nursing Institute, Scotland' in the title with 'fonds' selected in level. then click on 'QNI' to see the series.

As it enters its centenary year, the Royal College of Nursing celebrates nursing history online: [www.rcn.org.uk/rcn100](http://www.rcn.org.uk/rcn100)

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#### **Fiona Bourne**

Archives Operational Manager,  
Royal College of Nursing Archives

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D10 packing hall, c.1935. Photograph copyright Boots UK Corporate Archives.

# Capturing memories at Boots UK: the D10 Oral History Project

In 2014, we embarked on a collaborative project focussing on the industrial heritage of Boots' iconic D10 factory, which is based on the main Boots site in Nottingham. The origins of the factory date back to 1929 when John Boot, chairman of Boots, engaged the distinguished engineer Owen Williams to produce plans for a new factory.

The completed building, which cost around £300,000 to construct, was the first industrial building in Britain to be built almost entirely of glass and concrete – a new material in construction. It was heralded at the time of its opening in 1933 as being an outstanding example of modern design, and was often featured in advertisements symbolising the modernity of the company, and emphasising its scientific credentials. Journalists invited to the factory opening described it as the 'Crystal Palace of industry', and the 'factory of Utopia', due to the modern equipment used to lighten the load of heavy industrial work.

Initially, 1,200 people were employed to work in D10, and the factory proved to be so efficient that it

soon produced a manufacturing surplus. This enabled Boots to be the first company in the UK to introduce a reduction in the working week from five and a half to five days. Workers were given Saturday morning off with no loss of salary.

The building was awarded Grade 1 listed status by English Heritage in 1971, and is still a working factory today. It continues to manufacture the majority of Boots 'wet' products, and is open 24 hours a day (except for Christmas Day).

In 2014, the Boots archive team in collaboration with Dr Richard Hornsey, Lecturer in Modern British History at the University of Nottingham, set out to capture the memories of retired Boots' employees who had worked in D10. As there was little information in the business records about working life in the factory, interviewing retired employees seemed an ideal solution.

Having opened the building to the public during various Heritage Open Days, the archive team had



compiled a list of contacts who had worked in various sections of the building over the years, and were willing to be interviewed for the project. It was therefore decided that Richard Hornsey's students would undertake the interviews with input from the archive.

The students attended a training session on interviewing techniques, and prior to each interview were provided with a pack containing information about the building, sample questions, a brief biography of the interviewee, and a copyright form for the recording. The interview programme ran between September and November 2014, and took place within the History Department at the university.

Practical considerations of the project included:

- Pairing the right student with the right participant
- The confidence of the students in asking in-depth questions
- The age of the participant in relation to the length of the interview
- Reliance on students' goodwill to complete the task of transcriptions

The students themselves benefitted from the experience of interviewing a 'primary source'; from asking their own questions with autonomy; from focussing on aspects that they were interested in learning about; and from taking part in a classroom debate centred on the interviews themselves.

Summing up the project Richard Hornsey said:

*"Boots D10 factory is one of the most important British factories of the twentieth century, but considering its architectural importance and its place in the history of manufacturing, we know very little about what it was like to work inside. These oral histories have been really revealing about everyday life in D10, not only in terms of the jobs people did, but also for their social*



Illustration from the publication *Achievement* showing the south-west corner of D10, including the south dock and goods wagons. c.1933. Photograph copyright Boots UK Corporate Archives.

**Boots** new factory to supply  
930 increasingly busy shops

**AHEAD OF ITS TIME,  
THIS NEW FACTORY  
SETS A NEW STANDARD**

Every device of craftsmanship and ingenuity has been used to make these buildings the most up-to-date factories in Britain for the manufacture of pure medicinal products. In them, Boots employees will work under ideal conditions—and the best work is better done when the conditions are perfect.

*Planned by British enterprise, built by all-British labour and all-British materials to meet increased demand for Boots pharmaceutical products*

MILLIONS of customers keep 930 Boots shops busy—some of them day and night. More and more people appreciate the value of the Boots guarantee—the absolute purity of every drug and every preparation bearing their name. The business grows, until now Boots are “Chemists to the Nation.”

Behind all this steadily increasing trade is the Boots Nottingham factory. Here products that have set a new standard of purity are made by British labour.

Here, too, some of the nation's best research chemists are at work improving processes and products and inventing new ones.

**Building for the future**

People are asking more and more for Boots pharmaceutical products. In a short time the present factory will not be able to keep pace with the demand.

Boots directors, on behalf of 30,000 British shareholders, decided more than a year ago to meet the increased demand by building a new factory at Beeston, Nottingham. Work is now rapidly nearing completion—all-British construction, labour and materials—Boots contribution to the trade revival.

The whole of this extension is being financed out of Boots current resources without any issue of shares. During the past ten years Boots have put back into the business over £4,000,000 in new buildings, shops and plant.

One section of Boots present factories at Nottingham . . . They have stood the 1919 test well—they will not be asked to stand the 1932 test. They will be left behind in the race to keep ahead of the times, and will be converted into warehouses when the new Beeston factories are completed.

**BUILDING FACTS**

Enormous sums are being spent on British materials for these new Boots factories—  
£50,000 for the Generating Plant  
£35,000 for glass—4 acres of glass in one department only  
£14,000 for stainless and other steel tanks  
British material in huge quantities is being used—  
Over 5,000 tons of steel  
Over 18,000 tons of cement  
Over 110,000 tons of sand and gravel  
The largest ferro-concrete building in Great Britain.

**BUSINESS FACTS**

These figures show how the demand for Boots pharmaceutical products has grown, increased the trade in all Boots branches, and forced them to build new factories—  
127,000,000 customers served yearly  
4,200,000 prescriptions dispensed yearly by 1,577 qualified dispensers in 930 Boots branches  
Business on so great a scale enables Boots to carry out their extension programme out of current resources.

**MANUFACTURING & DISPENSING CHEMISTS**

**OVER 900 SHOPS — OVER 50,000 BRITISH SHAREHOLDERS — OVER 17,000 BRITISH EMPLOYEES**

Boots Pure Drug Co. Ltd., Nottingham.

1933—G. Boots Studio Towne 27 Not., 1932 101-1-2

Advertisement for D10. 1931. Photograph copyright Boots UK Corporate Archives.

*lives, the way staff interacted on a day-to-day level, and the sounds, smells and feel of the factory which we would otherwise be unable to recover".*

For the Boots UK Archive team, the positives of conducting this oral history project were invaluable: the students were able to interview far more people than the team themselves would have been able to capture in the same time period, and the interviews themselves have a level of impartiality as they were not conducted by the archive staff.

We also gained a deeper insight into the ways oral history recordings could be used by – and impact upon – the university, and the issues related to using oral history as a primary source material. New archival materials were also acquired through donations by the interviewees.

If you would like further information on the project, please get in touch with us: [charlotte.mccarthy@boots.co.uk](mailto:charlotte.mccarthy@boots.co.uk)

**Charlotte McCarthy**  
Senior Archivist, Boots

# Nathaniel 100: celebrating the life of the 1st Lord Rothschild

In 2015, The Rothschild Archive London launched a project to commemorate the centenary of the death of Nathaniel, 1st Lord Rothschild (1840-1915), and the 175th anniversary of his birth.

The 'Nathaniel 100' project celebrates his life through documents held in the archive. A key element of the project is the transcription by volunteers of over 9,000 pages of business letters written by Nathaniel to his French cousins, unlocking an important new resource for researchers.

## Nathaniel, 1st Lord Rothschild

Nathaniel – known as Natty – was born on 8 November 1840, the eldest son and heir of Lionel, son of Nathan, founder of the London bank. He led the family firm, N. M. Rothschild & Sons, as senior partner from 1879 until his death in 1915. Under Natty's direction, the bank issued 70 international loans, and was instrumental in establishing the Exploration Company to seek new mineral sources around the world. A politician as well as a businessman, he was Liberal MP for Aylesbury, and became the first Jewish peer in 1885, taking the title Lord Rothschild of Tring. When Natty died, King George V wrote to his widow:

*"Lord Rothschild was an old and valued friend of my father and of mine. His loss will be felt most keenly throughout the country, for he had earned the respect of his fellow countrymen and was an example for all to follow in the execution of duty and responsibility in life".*

The archive team preparing the letters for digitisation. This process included numbering, flattening and re-packaging. Photograph copyright The Rothschild Archive, London.





“ Lord Rothschild was an old and valued friend of my father and of mine. His loss will be felt most keenly throughout the country, for he had earned the respect of his fellow countrymen and was an example for all to follow in the execution of duty and responsibility in life.”

### The business letters of Nathaniel, 1st Lord Rothschild

It is every researcher's nightmare to find behind a tantalising piece of history the name Nathaniel Rothschild, and yet fall short of being able to find primary sources. This is principally because it is believed that Natty left express wishes that much of his correspondence should be destroyed after his death. As a consequence, there are few pieces of primary evidence of the thought processes, decisions and even emotions of the man who led the London bank for 36 years.

Nathaniel wrote regularly to his French cousins in the Paris bank, M.M. de Rothschild Frères. Using the then common 'wet copy' process, copies were made and kept by clerks in the records department in London. Regrettably only a small cache of letters spanning 1906-14 miraculously survived destruction. Most unfortunately, the originals of the letters sent to Paris appear not to have survived. No evidence can be found in the archives of the French bank held in the Archives Nationales du Monde du Travail, in Roubaix, France.

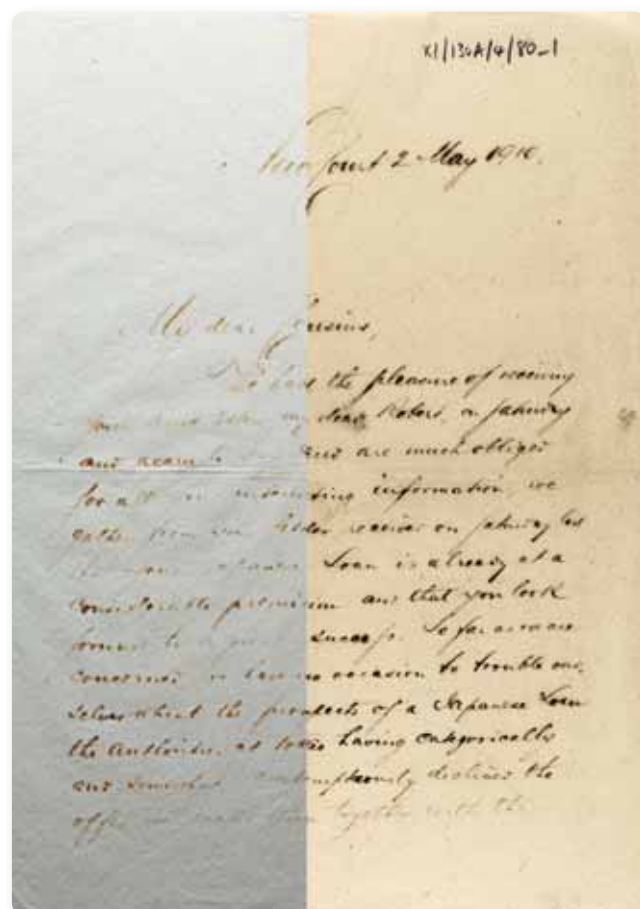
The copy letters, on flimsy tissue-like paper, are fading badly and in many cases are almost impossible to read. The archive's mission is to capture a record of their contents before we are left with 9,000 blank sheets of paper.

### Our solution

We investigated options to reveal the letters' content, including UV and infra-red light testing. At the point where we feared the mission was in fact impossible, we came into contact with a man with a camera who managed to entirely transform the letters and bring them back to life. Using computer technology through digital enhancement, the photographic image of every single page of the correspondence was processed. The results were astonishing. It gave us the confidence to believe people would be able to read the letters again. As the archive department is a small team, it was calculated it would take us approximately



Photograph of Nathaniel, 1st Lord Rothschild. 1902. Recently gifted to the archive by his great-great-granddaughter. Photograph copyright The Rothschild Archive, London.



An example of one of the copy letters. Dated 2 May 1910. The comparison between the original and edited image is remarkable. Photograph copyright The Rothschild Archive, London.

two years to completely transcribe the 2,102 surviving letters, working on them every single day. We soon realised we needed help. A call for volunteers was sent out to select groups, including Rothschild pensioners and Age UK Camden, through the bank's Corporate Social Responsibility programme. We were delighted when interested volunteers soon started to reply.

A project website was designed and built, and images of the newly-transformed letters were uploaded. A training day for the volunteers took place in April last year. Throughout the day, talks were given on the life of Nathaniel, how to navigate the project website, and an introduction to palaeography delivered by Elizabeth Danbury, Honorary Senior Research Fellow at University College London. In July 2015, the project went live, and volunteers were able to start deciphering the letters from the comfort of their own homes.

We are delighted to have received such incredible support for the project from our volunteers, and on 16 October 2015 (the deadline for phase one) we reached a total of 762 fully transcribed letters, leaving just under 1000 letters to be transcribed. Feedback so far has shown how much excitement the project has generated; not only through the captivating content of the letters, but also to the sense of community experienced by the volunteers. The next phase of transcription will continue through 2016. Imagine what could yet be uncovered!

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#### **Natalie Broad**

Deputy Archivist, The Rothschild Archive

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# Business records at risk: rescuing private sector legal records

The Legal Records at Risk project, based at the Institute of Advanced Legal Studies, University of London, commenced in September 2015 for an initial period of two years.

#### **Why legal records?**

The aim of the Legal Records at Risk project were to:

- Broaden the concept of 'legal' records from their traditional definition as court records or deeds, to the business records of private sector institutions specialised to law (ISLs). These include arbitration and mediation services, barristers, insolvency practitioners, legal executives, licensed conveyancers, multi-disciplinary practices, notaries, patent attorneys, pro bono legal services, scriveners, solicitors, trade mark attorneys, and providers of ancillary services such as law publishers and legal stationers.
- Identify and facilitate the rescue of legal records of value which may be at risk through globalisation, digital obsolescence, physical neglect, lack of interest on the part of information owners or reduced archival resources.
- Collect, preserve and provide access to the records. All business records in the UK face similar challenges, but modern legal records (from the 20th and 21st century) are particularly vulnerable due to recent developments which are transforming the nature, organisation, regulation and economics of legal services.

- Build on and take forward, in collaboration with The National Archives (TNA), the Business Archives Council (BAC), the Archives and Records Association (ARA), the British Records Association (BRA) and others, the valuable work already done to identify and save business records at risk, through a focussed study of one sector.

### What do we hope to achieve?

The project will not collect records, but will act as a conduit through which legal records of value (in all formats and media) are identified, preserved and made available for research. In doing so, we hope to raise awareness of information owners as to the value of their records, and assist them in unlocking the potential of the records for both internal business reference and external research use.

### We will achieve this aim by:

- Creating a census of private sector ISLs in England and Wales, with details of what, if any, provision has been made to preserve their archives.
- Providing generic information management advice to information owners, including raising awareness of their record-keeping responsibilities.
- Working with the archives community towards a co-ordinated strategy for the identification and preservation of business records of value, including legal records.
- Facilitating the process by which ISLs transfer records to repositories.
- Developing a charging model to ensure that ISLs contribute financially towards archiving their records.

### What have we done so far?

- We are in contact with TNA, ARA, BAC, BRA and other archive groups, plus most historical and research societies and institutions. We hope to develop closer working relationships with them all.
- We have written to ten major London law firms and 23 ISLs (e.g. regulators, arbitrators, mediators, membership bodies, regulatory bodies).
- A detailed case study of the records of a law publishing firm has been completed.
- We are planning further case studies of: a large law firm outside London, two legal regulatory bodies, and a business archive holding a large quantity of arbitration records.



Legal records donated to Derbyshire Record Office (DRO). Photograph copyright DRO.



Legal records donated to Derbyshire Record Office (DRO). Photograph copyright DRO.

- See our website for progress, details of seminars, papers and presentations:  
<http://ials.sas.ac.uk/research/lrar/lrar.htm>

### What are the benefits of participating?

#### For ISLs:

- Advice on record-keeping to assist cost-efficient business practices.
- Reduced need for storage space as records are systematically disposed of.
- Identification of ISLs with similar issues, developing a community of practice.
- An enhanced reputation for openness and transparency, plus a better understanding of importance of the ISL in the development of the UK's legal framework.



**For researchers:**

- Improved access to legal records of value.
- A better understanding of the business context within which legal records sit.

**For archives:**

- Bringing ISLs with records of value together with relevant repositories.
- Working towards a co-ordinated, cost-effective process for surveying, listing, transferring and storing legal records.
- Working with archives, libraries and research institutions on developing digital archiving models for born-digital records of value, including legal records.
- A better understanding on the part of ISLs and researchers of the practical issues faced by archive repositories in the current economic climate.

**How can you help?**

Many thanks to those archivists and records managers who have already contacted us and provided much-needed expert input and advice. We need more of the same! Let us know:

- Whether you would be interested in hearing more (e.g. via a presentation or workshop at your archives or to an interested archive group).
- About examples of good practice or horror stories you have encountered.
- Details of issues your repository faces around the survey, transfer and on-going management of historical legal records, particularly around costs.

The project is led by Clare Cowling, an experienced archivist and records manager.

**Clare Cowling**

Director, Legal Records at Risk project

Email: [clare.cowling@sas.ac.uk](mailto:clare.cowling@sas.ac.uk)

# Royal Albert Hall Archive: collections now online

For the first time in 145 years, the Royal Albert Hall's history is now at your fingertips! As a charity, one of the Royal Albert Hall's major aims is to increase access. Last year, the archive team launched not only an archive catalogue of its internationally important collections, but also a performance database containing details of over 40,000 events in its history.

The launch of these two major new resources was part of an overall website re-launch for the Hall, and the culmination of a four-year project to open up the Hall's archive. With the help of a dedicated team of staff, project archivists and volunteers, both resources help to tell the full story of the Hall from 1871 to the present day.

*"Amazing #archives resource now available by @RoyalAlbertHall  
Like a kid in a candy shop"*  
@mcmarchives 9 July 2015

Digitisation of the archive's collection of programmes, handbills, posters and early press illustrations has created thousands of digital assets, which have subsequently been added to the performance database records to enhance the user experience. Additionally, we now have over 30,000 autobiographical authority records linked to the database, which increase researchers' understanding of who has graced the Hall's world-famous stage.

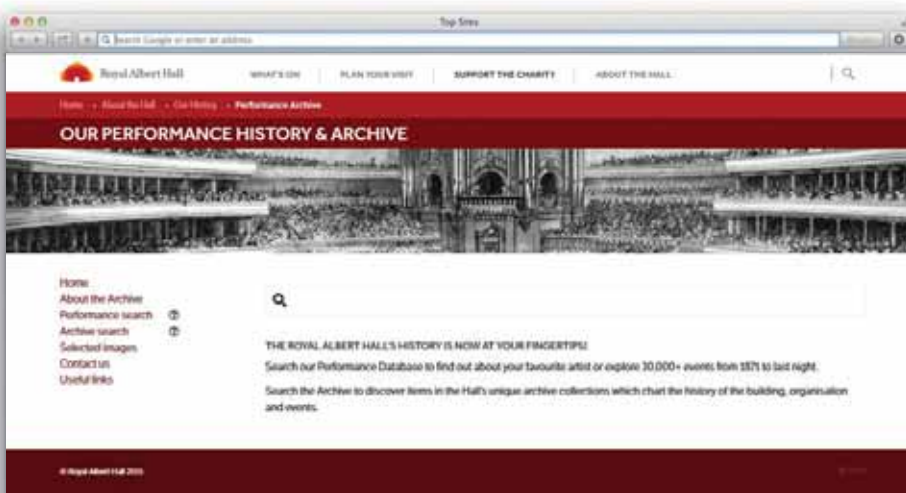
*'What a great achievement to launch this database. Congrats. Easy to use and informative'*  
@Royalcom1851 10 July 2015



The Beatles. Photograph copyright Royal Albert Hall Archives.



Royal Albert Hall store. Photograph copyright Royal Albert Hall Archives.



Royal Albert Hall performance database. Photograph copyright Royal Albert Hall Archives.



Exterior view of the Royal Albert Hall. 1906. Photograph copyright Royal Albert Hall Archives.

The archive team has also developed an online Time Machine, Architecture Storyboard and Heroes of the Hall page featuring an interactive Sir Peter Blake artwork. These all share aspects of the Hall's unrivalled performance history in new ways.

The results of sharing these resources has been a doubling of archive enquiries, increased employee usage of the archive – especially to enhance the programming offer – greater media interest, and income generation through commercial activities such as merchandise sales and image licensing.

Resources are constantly growing with every new event the Hall stages.

Find out more at: [www.royalalberthall.com/about-the-hall/our-history](http://www.royalalberthall.com/about-the-hall/our-history)

We hope you enjoy exploring!

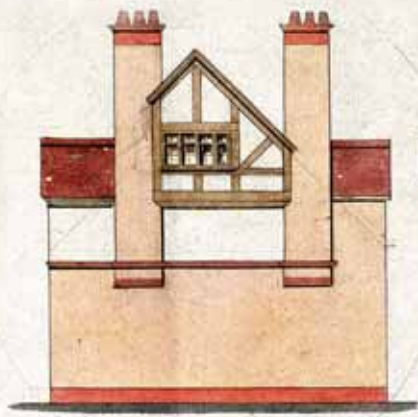
**Liz Harper**

Archive Manager, Royal Albert Hall

**Suzanne Keyte**

Archivist, Royal Albert Hall





— End Elevation —

# MESS<sup>RS</sup> THE LINOTYPE COMPANY LIMITED MEDIUM AND SMALLER COTTAGES BROADHEATH

*July 1897*      *Scale 1 Inch = 8 Feet*



Section from  
proposed design for  
workers' cottages.  
Photograph copyright  
Science Museum  
Group.

## From girls' piecework to the Godfather of Linotype: finding the personal in the archive of Linotype & Machinery Ltd.

The Museum of Science and Industry (MSI) holds a number of archive collections for Linotype & Machinery Ltd. of Broadheath, Altrincham. Early collecting during the 1980s and early 1990s was in support of the Linotype machines in the Museum's object collection, but in 1997 we acquired the company's archive. Manufacturing at the Broadheath site was contracting, and the company was looking for a home for the archive to preserve its heritage. For many years, access to the archive was through a box list created when the archive was collected, but in 2013 work began to catalogue the collection. We uncovered some interesting personal aspects to the company. As well as the expected minute books and ledgers, the company archive contains over 1,300 individual documents, including contracts for engineers travelling out to various countries where Linotype composing machines and Miehle printing presses were sold or leased. There were also terms and conditions between

the company in Altrincham and the agents representing them in other countries.

In a lot of cases, there are copies of the leasing or sales agreements for the machines. We are also fortunate to have almost all the registers for the individual machines, which contain details of ownership and service history. The level of detail even records machines which had been destroyed by bombing during air raids in the Second World War

It is this richness of detail that makes the collection so interesting. One example of an individual story we can trace through the records is that of Ernest Girod, who was known as the Godfather of Linotype. Around 1888, Girod started working in the United States with Ottmar Mergenthaler, the inventor of the Linotype machine. Eventually, Girod returned to Europe and began his long association with Linotype. Records show that he

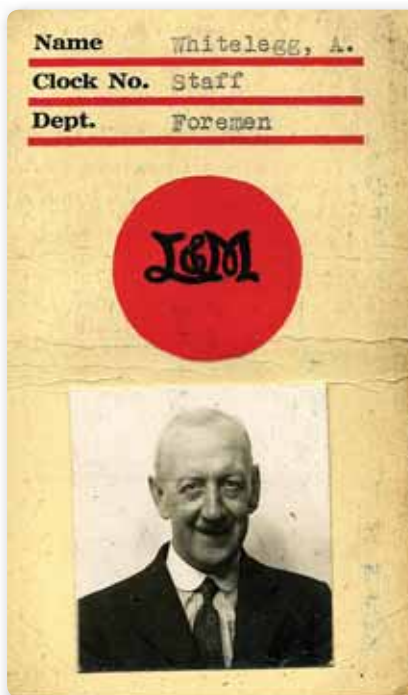


was in Milan, Italy in 1900, Asnières-sur-Seine, France in 1908, and was appointed as Linotype's attorney in Egypt and the Sudan in 1913.

Another important aspect of the company's history was the employment of women. The collection includes a wage book for 'girls' piecework'. Linotype employed young women to finish off the individual matrix pieces, which were a key component of the Linotype machine. The women followed 24 different processes to produce the finished matrix. The wage book dates from 1899-1901, and is a wonderful record of what each woman worked on each week. In it is recorded the woman's name, the operation she carried out, how many matrices she processed, the payment rate by quantity, and what she was paid each week.

However, there were gaps in the company records. It was not until 2014, when the Broadheath site had been fully vacated by the company and divided into units for lease to smaller businesses, that we were approached by an occupant of one of the units. In clearing space in his unit, he had discovered around 1,100 documents covering roughly the same period as the main collection. His landlords, the remaining trustees of Linotype & Machinery Ltd., transferred ownership of the material to him. He approached the Museum and we were able to secure the additional material as a gift. As well as deeds for the factory site and surrounding area and early plans for the factory, the collection includes drawings and floor plans for the workers' housing estate developed by the company, shedding light on the company's paternalism.

Knowledge that the company archive is held by the museum has also led to smaller donations of material. Former employees who kept publications and other more personal records after leaving the company have added to the Museum's holdings. A personal favourite is the collection of records from the Whitelegg family, donated in 2013. The collection includes a staff identity card, apprenticeship certificates, production notebooks, trade union membership cards and photographs, including official staff photographs, photographs of staff at work, and informal photographs of staff on outings.



Works identity card for A. J. Whitelegg, Foreman, with black & white photograph. Photograph copyright Science Museum Group.

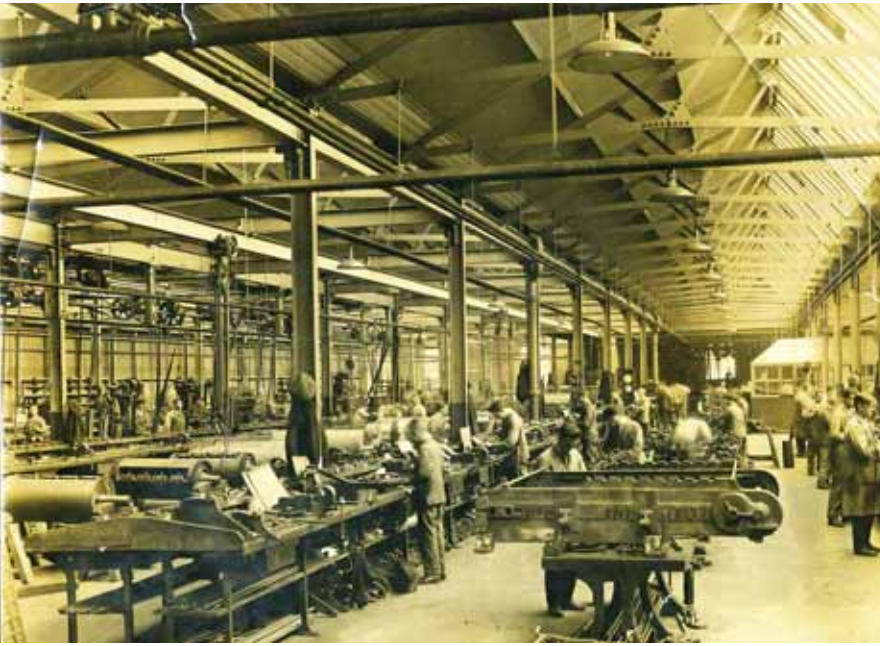


Black and white photographic print of Jack Whitelegg on the beach during a works outing. Photograph copyright Science Museum Group.



Photographic print of works officials on a bowling green (unknown location). Arthur Whitelegg is standing in the middle row, second from left, holding a bottle. Photograph copyright Science Museum Group.

Three generations of the Whitelegg family worked at Linotype & Machinery. The donor, Francis Whitelegg, worked as a charge hand in the pattern shop from 1961. He was the last employee in the department when it closed in 1988. His father, Jack Whitelegg, was a foreman in the autoplating department, and was the youngest foreman on staff at the time. He started as an apprentice in the tool room. Jack's brother Arthur was a foreman in the pattern shop. Their father, Arthur J. Whitelegg, started working at Linotype & Machinery in 1898, when the new premises in Broadheath opened. He lived in one of the workers' houses alongside the works.



Photographic print of the Linotype & Machinery fitting shop. Photograph copyright Science Museum Group.

“As well as the expected minute books and ledgers, the company archive contains over 1,300 individual documents, including contracts for engineers travelling out to various countries where Linotype composing machines and Miehle printing presses were sold or leased.”

So often, we think of business collections as only being a source for the operational history of a company. Cataloguing the range of Linotype & Machinery collections at the Museum has opened a window on a more personal history of the company.

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**Jan Hicks**

Archives & Information Manager, MSI

**Jan Shearsmith**

Archivist, MSI

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# Launch of *Irish Archives* 2015: business records issue gives focus to neglected area of Irish archival heritage

Members of the business community, archivists and historians gathered at the Guinness Storehouse in Dublin recently, for the launch of *Irish Archives* – Ireland’s only dedicated archives journal – and the showcase production of the Irish Society for Archives (ISA).

Introducing the guest speaker, ISA Chairman Raymond Refaüssé observed that for some years each annual issue of *Irish Archives* has been devoted to a particular theme. Last year it was the records of the Church of Ireland, the previous year children’s records, and before that the records of the defence forces and the Garda Síochána. He welcomed the positive collaboration between the business community and archivists that had made the journal’s focus on business records possible this year, paying particular thanks to Diageo, who generously hosted the launch in the headquarters of what is perhaps Ireland’s most iconic brand: Guinness. He also thanked Gina Quin, Chief Executive Officer (CEO) of the Dublin Chamber of Commerce for her willingness to launch it.

Launching *Irish Archives* 2015, Gina Quin commented that the chosen theme “could not be more appropriate



as the economy recovers, and how the role of business in society needs to be re-established". She added that "archives do this in a wonderful way, reminding us of the human stories that are extant in all businesses, and the way in which businesses shaped the city and countryside around them".

Far from finding the seven articles contained in this colourful production boring or "just about accounts and stock lists and plans and specifications", she demonstrated how "they actually are a vivid picture of the people who worked in those businesses, and of the Dublin and Cork and Belfast of the day".

Gina Quin spoke of the Guinness company's benevolence, not least shown by their treatment of more than 800 employees who fought during the 1st World War: "They all had their jobs held open for them. They were also entitled to half pay (paid to dependent) while serving, on top of their military wage. There was a whole welfare system for dependents if employees were killed in action. There was even a war gifts committee that sent gifts to the employees on the front".

Gina Quin also spoke of the lovely story recorded in the archives of Irish Distillers Limited, explaining how the whiskey that we all know as 'Paddy's' got its name. Originally called Cork Distilleries Company Map of Ireland, Old Irish Whiskey, it was promoted by commercial traveller Paddy Flaherty who – so the story goes – "used to call at a pub and insist on buying drink for all the patrons, leading to a sing-song and quite a booze-up". When the publicans came to replenish their stock after a particularly busy evening, they would contact the company and instead of ordering the whiskey by its long name, would simply ask for 'Paddy's'.

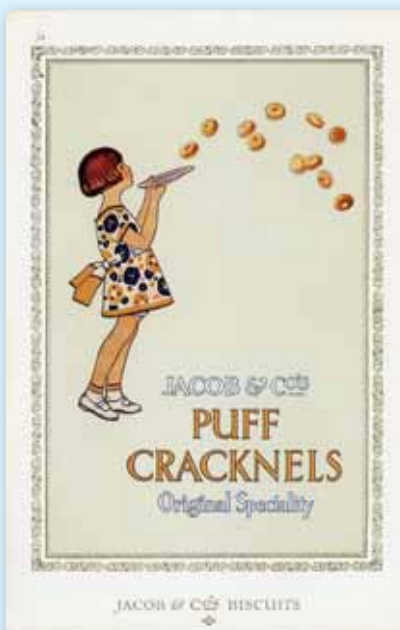
Gina Quin also had fond memories of the smell of baking biscuits at the Jacob's biscuit factory on Bishop Street (where the National Archives of Ireland is based today), and paid further tribute to this company's paternalistic role where employees were provided with a swimming pool, a roof garden, medical care and canteen facilities. When the factory was



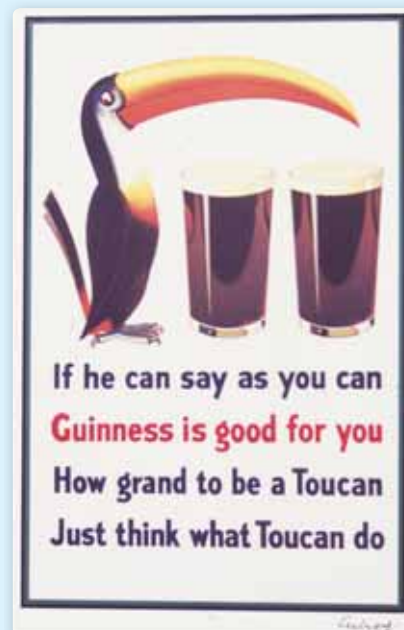
Launch of *Irish Archives* 2015. Left to right: Raymond Refaüssé (ISA Chairman), Susan Hood, Elizabeth McEvoy (Co-Editors, *Irish Archives*), Gina Quin (CEO of the Dublin Chamber of Commerce), and Eibhlin Colgan (Guinness Archive Manager). Photograph copyright ISA.



Working in the attic: Brian Donnelly (Business Records Surveyor) sorting through redundant business records in Sligo. Photography copyright Martin Timoney.



Jacob's advertisement for the Puff Cracknel. c.1930. Photograph copyright Dublin City Library and Archive / Valeo Foods.



Guinness toucan poster featuring a rhyme by Dorothy L. Sayers. Photograph copyright Guinness Archive.



occupied during the 1916 Easter Rising, perhaps as a testament to the affection in which the company was held in the hearts and minds of the Irish people, it was found that when the owners resumed control on 1 May, "no malicious damage had been done".

In addition to the stories of Guinness, Irish Distillers Limited and Jacob's which *Irish Archives* 2015 brings to light, the journal includes further articles of local interest on the revelatory nature of the papers of Young and Mackenzie, architects and civil engineers of Belfast who designed some of the most impressive Victorian and Edwardian buildings in that city. There is also information about the rich collections of business records held in the Cork City and County Archives – including those from the world famous Cork Butter Market.

Finally, the lead article on the work of the Business Records Survey (which was initiated by the Irish Manuscripts Commission in 1970) charts the nationwide efforts to salvage and preserve the records of businesses of varying sizes and activities. It includes vivid accounts of recovering materials from redundant attics and basements. Approximately 1000 such collections of account books, invoices, files, maps and plans from a vast range of enterprises – Boland's Mills, Irish Sugar and Aer Lingus amongst them – have been collected, all of which are now stored securely for the future in the National Archives. Had it not been for the truly heroic work of successive business records surveyors over four decades in contributing to this work, there would have been little to celebrate either in the *ISA* journal *Irish Archives* 2015 or its successful launch.

*Irish Archives* 2015 is richly illustrated throughout and available directly from the editors (for €12 including postage to the UK or €10 for postage in Ireland).

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#### **Susan Hood**

Co-Editor, *Irish Archives*

#### **Elizabeth McEvoy**

Co-Editor, *Irish Archives*

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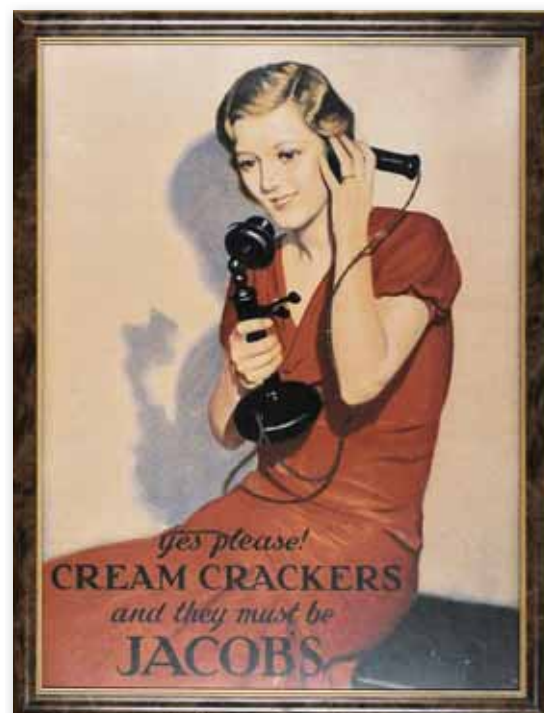
Email: [susan.hood@rcbdub.org](mailto:susan.hood@rcbdub.org)

Email: [emcevoy@nationalarchives.ie](mailto:emcevoy@nationalarchives.ie)

# W. & R. Jacob archives at Dublin City Library and Archive

The archives of W. & R. Jacob and Company were acquired by Dublin City Library and Archive in 2012. Following a major cataloguing project, they are now open for public access.

The name W. & R. Jacob & Co. Ltd. is synonymous with the world of biscuit-making. Generations of Irish and British people will recognise the Jacob's brand and some of its iconic products, such as the Cream Cracker and Fig Rolls. The company's Dublin connections originated on 29 June 1851, when it rented premises at 5 and 6 Peter's Row, Dublin. This building occupies a unique position in Irish history as it was



Advertisement for Jacob's Cream Crackers. Photograph copyright Dublin City Library and Archive / Valeo Foods.



Evidence of conditions in the girls' dining room. c.1913. Photograph copyright Dublin City Library and Archive / Valeo Foods.

seized and occupied by Irish volunteers during Easter week 1916, as part of the armed insurrection against British rule in Ireland. In 1975, W. & R. Jacob's manufacturing operations moved to a new purpose-built factory in the Dublin suburb of Tallaght, where it remained until the factory closed in 2009.

The collection consisted of over 300 record boxes, along with additional oversize material and artefacts. It represented a significant challenge to Dublin City Archives in terms of both storage space and resources. Between 2012 and 2013, an initial 18 month preservation management project was carried out by Elizabeth Cahill, as part of a Government of Ireland Job-Bridge internship scheme. In 2015, cognate of the upcoming anniversary of the 1916 Easter Rising, funding was successfully secured to engage an archivist on a nine month contract to carry out further cataloguing and arrangement of the collection. By the end of 2015, all 300 boxes had been catalogued to file level, and a public access database created. The database includes an ISAD (G) collection level description, and 3,353 file descriptions that can be searched by series, date and keyword.

On 22 February 2016, the database and the collection itself were formally opened by the Lord Mayor of Dublin, Ardmhéara Criona Ni Dhálaigh, at a special event at

Dublin's Mansion House. It was attended by representatives of Valeo Food, the parent company who purchased W. & R. Jacob, and by Douglas Appleyard, a former Jacob's employee who had been instrumental in rescuing many of the items in the collection prior to transfer to Dublin City Archives.

Consisting of 11 series, the richness and diversity of the collection have already generated significant public interest. It includes a wide range of corporate records, including material relating to biscuit manufacturing and production, human resources, finance, property management and architecture. The collection provides an insight into how the firm inadvertently became part of very significant events in Irish history, such as the 1913 Lock Out (a major industrial dispute in Dublin), the 1916 Rising, Ireland's struggle for independence. It also shows how the business was affected by world events, including two world wars. It contains a wealth of colourful marketing and advertising material including mock-ups of packaging, sample tins, brochures, posters, and television and radio commercials. Links with the world of sport and celebrity have been uncovered, with records relating to W. & R. Jacob's long-term sponsorship of Irish soccer teams, and the Irish Radio and Television Awards. However, it is the rich tapestry of social history which emerges from the collection that has most resonated with researchers and the general public. Thousands of



Dubliners were employed by W. & R. Jacob between 1851 and 2001, and the collection provides insight into the working lives and living conditions of those employed by the firm.

As part of an extensive programme by Dublin City Library and Archives to commemorate the Easter Rising, an exhibition will be launched in April 2016, in conjunction with the Business Library branch. This will draw on newly-uncovered items in the collection. It will include two eye-witness statements from the company watchman and the caretaker, who were both taken prisoner during Easter week, and a company minute book which reveals the impact of the rising on manufacturing. Dr. Séamus Ó Maitiú will deliver a lecture on the same topic as part of the popular lunch-time Dublin City Hall lecture series organised by Dublin City Archives, and there is ongoing work to digitise and publish online any records which relate to the Decade of Centenaries (1913-1923) at: <http://bit.ly/Jacobs-1916>

The next planned phase of the project is to digitise the twelve boxes of photographs, transparencies and slides identified during cataloguing. Human resource records also require more detailed item level description to meet likely demand from family and social historians (of course access to these records will be in accordance with Data Protection legislation). Dublin City Archives is also keen to animate the collection and bring it to a wide audience. We intend to create a major exhibition about all aspects of the company in late 2016 or early 2017, which will tour throughout the capital city's 22 branch library network. We will also programme a series of related outreach events for Heritage Week and Archive Awareness Campaign 2016 / 2017.

Further information is available at:

[www.dublincityarchives.ie](http://www.dublincityarchives.ie)

[cityarchives@dublincity.ie](mailto:cityarchives@dublincity.ie)

Twitter: @dclareadingroom

**Ellen Murphy**

Senior Archivist, Dublin City Library and Archive



Factory view frequently reproduced in advertising. It occupied the corners of Bishop's Street and Peter's Street (now the location of the National Archives of Ireland). c. 1913. Photograph copyright Dublin City Library and Archive / Valeo Foods.



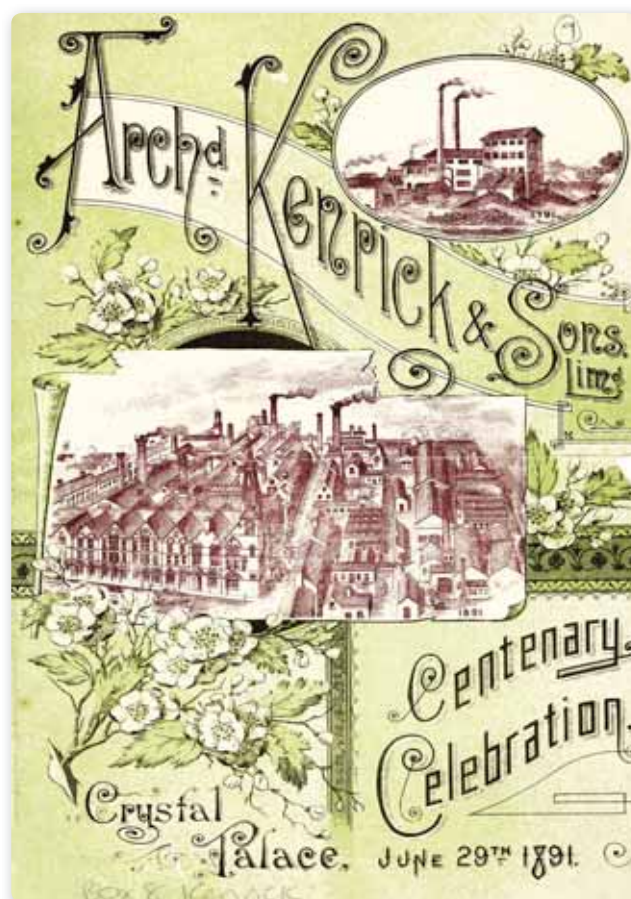
Cover of the W. & R. Jacob and Co. Ltd. roll of honour. 1914-15. Photograph copyright Dublin City Library and Archive / Valeo Foods.



# From coffee grinders to castors: re-cataloguing the Kenrick collection at the Black Country Living Museum

Archibald Kenrick (1760-1835) established his iron founding business in West Bromwich, Staffordshire in 1791. The company was one of many involved in the 'metal-bashing' industries prevalent in the Black Country at this time. It consequently grew to become – by the late 19th century – one of the two largest hardware manufacturers in Britain, employing over 700 workers, with a huge export trade. Initially specialising in the manufacture of cast ironware such as coffee mills and door furniture, production moved to tinned hollowware, before concentrating on cast iron hollowware, ironwork and castings by the outbreak of the First World War. The foundry eventually closed in 1965, but the company itself continues to trade.

The Kenrick archive collection, comprising 56 archive boxes, came to the Museum in 1990, initially on a loan basis. The loan was then converted to a gift in 2000, and it was around then that we estimate that the collection was placed onto The National Archives' (TNA) Discovery Database finding aid (previously A2A). The main problem was that the collection had only been catalogued by box, so that although we knew what was within each box, none of the items in that box had been individually catalogued. This greatly increased the time taken to find the item required, but more significantly, rendered these items 'invisible' and therefore inaccessible to the public. Many of the items were also in unacceptable packaging, stored in environmental conditions not compliant with PD 5454 archival storage standards. Clearly, this was an unsatisfactory way of cataloguing a collection of this size. Consequently, it was felt that a re-catalogue of the collection was necessary, along with improvements to the environment in which it was stored.

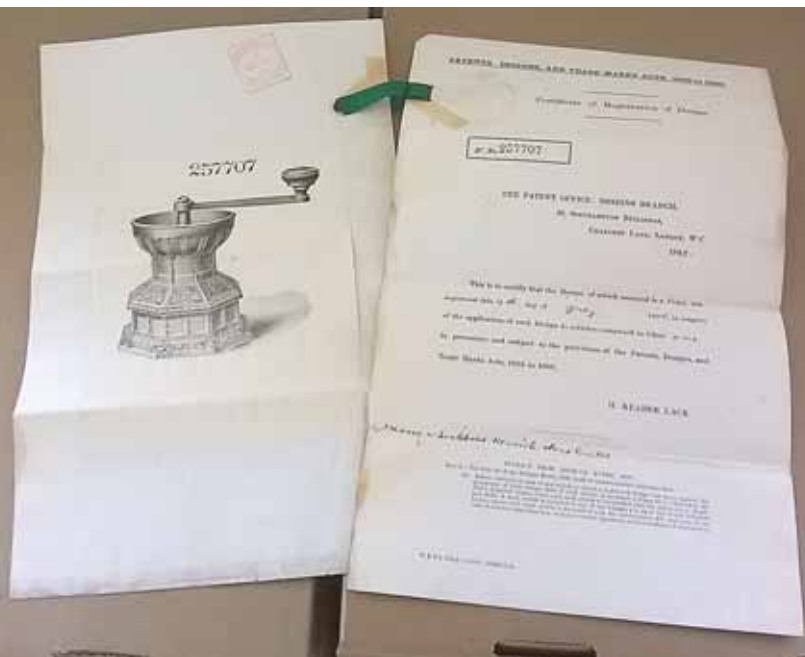


A double celebration: a flyer marking the centenary of Archibald Kenrick & Sons, and the 50th anniversary of the Great Exhibition at Crystal Palace, London. 1891. Archive reference: KEN/C/3/50. Photograph copyright Black Country Living Museum.





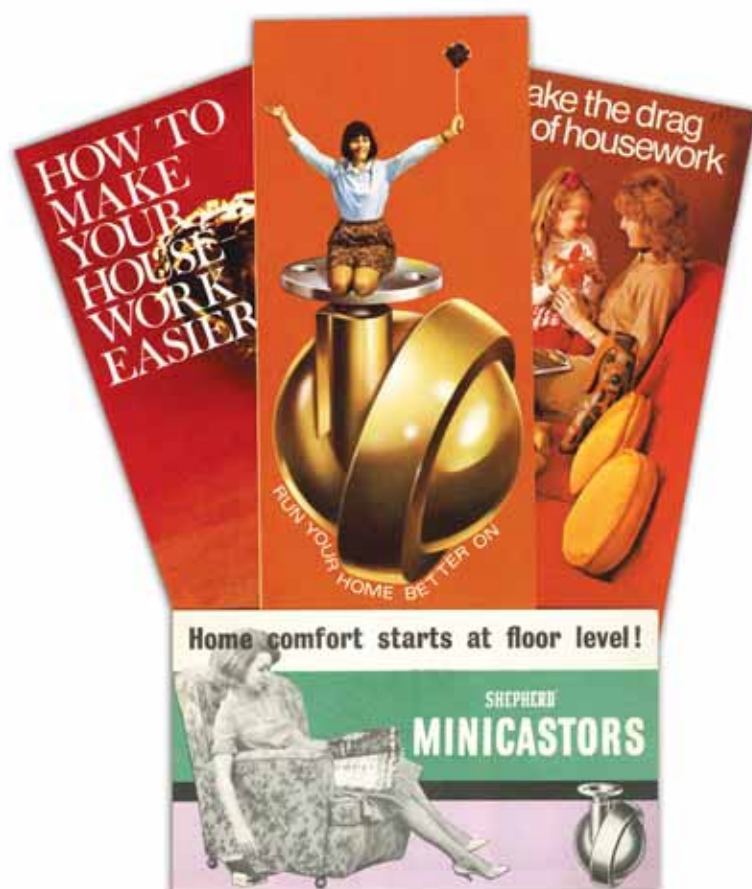
Hand grenade manufacture at the Kenrick factory during the 2nd World War, 1940. Archive reference: KEN/D/1. Photograph copyright Black Country Living Museum.



A patent certificate for a Kenrick coffee mill, 1876. Archive reference: KEN/A/3/15. Photograph copyright Black Country Living Museum.

An extensive round of box listing with the help of volunteers in the summer of 2015 revealed over 1000 individual records produced from the late 18th century to the 1980s. It was during this time that hidden treasures begin to reveal themselves. We discovered over 100 19th century patent certificates covering the design of all manner of cast iron objects. These are still stored in their original wooden box. The oldest document – a 1793 deed of land transfer – was found during the early box listing stages of the project. It was accompanied by a plethora of trade catalogues from the 1840s to the 1960s, along with sales ledgers, dispatch ledgers, accounts books, order books and price lists dating from the early 19th century onwards. Some of the employee records discovered included wage books and apprenticeship indentures, employees' union subscriptions, pension and retirement records, and even redundancy notices. In fact, just about all of the records discovered were those typically created during the running of a successful business, giving us a tantalising glimpse of the triumphs and disasters experienced by a typical firm of Black Country entrepreneurs, both during the Industrial Revolution and well beyond.

A catalogue structure was composed to closely reflect the original order. By far the largest part of the collection was correspondence, passed between board members, sales persons, office staff and employees. So large was this collection of material that we decided it would be better practice to group some together following a common theme, and to catalogue them at item level as a bundle



Kenrick gender specific advertising campaign for furniture castors, 1960s-70s. Photograph copyright Black Country Living Museum.



(rather than to attempt to catalogue each letter or memo individually). The remaining collection was further split into four series comprising:

- Financial & accounting records
- Printed material
- Photographs
- Maps / plans

A substantial amount of the printed material discovered dated from between the 1950s and 1970s, with most of it relating to a Kenrick 'shepherd' furniture castor advertising campaign, contemporary with a significant manufacturing period in Kenrick's history. Around 1953, the company took up an offer of a patent for a die-cast ball-shaped castor which allowed furniture to be moved easily across the floor, thus facilitating the cleaning of the area beneath – something obviously calculated to appeal to the housewives of the time. Advertising leaflets, posters and flyers prompted us to marvel at the sheer scale of organisation required to mount so large a campaign. These included a persuasive line in sales patter that was obviously aimed at the new audience of television viewers. Such garish and (almost always) gender-specific items were filled with some very 'doubtful' wording and suggestions, most of which would not go down too well in our politically-correct and liberated society today!

It is estimated that the re-cataloguing of the collection will take around two months to complete, and will replace the existing catalogue on the TNA's Discovery Catalogue. Consequently, it is hoped that the collection will provide a rich and readily-accessible source of material for future researchers whose interests include the history of the iron founding trades of the Black Country.

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#### Karen Davies

Archivist and Librarian,  
Black Country Living Museum

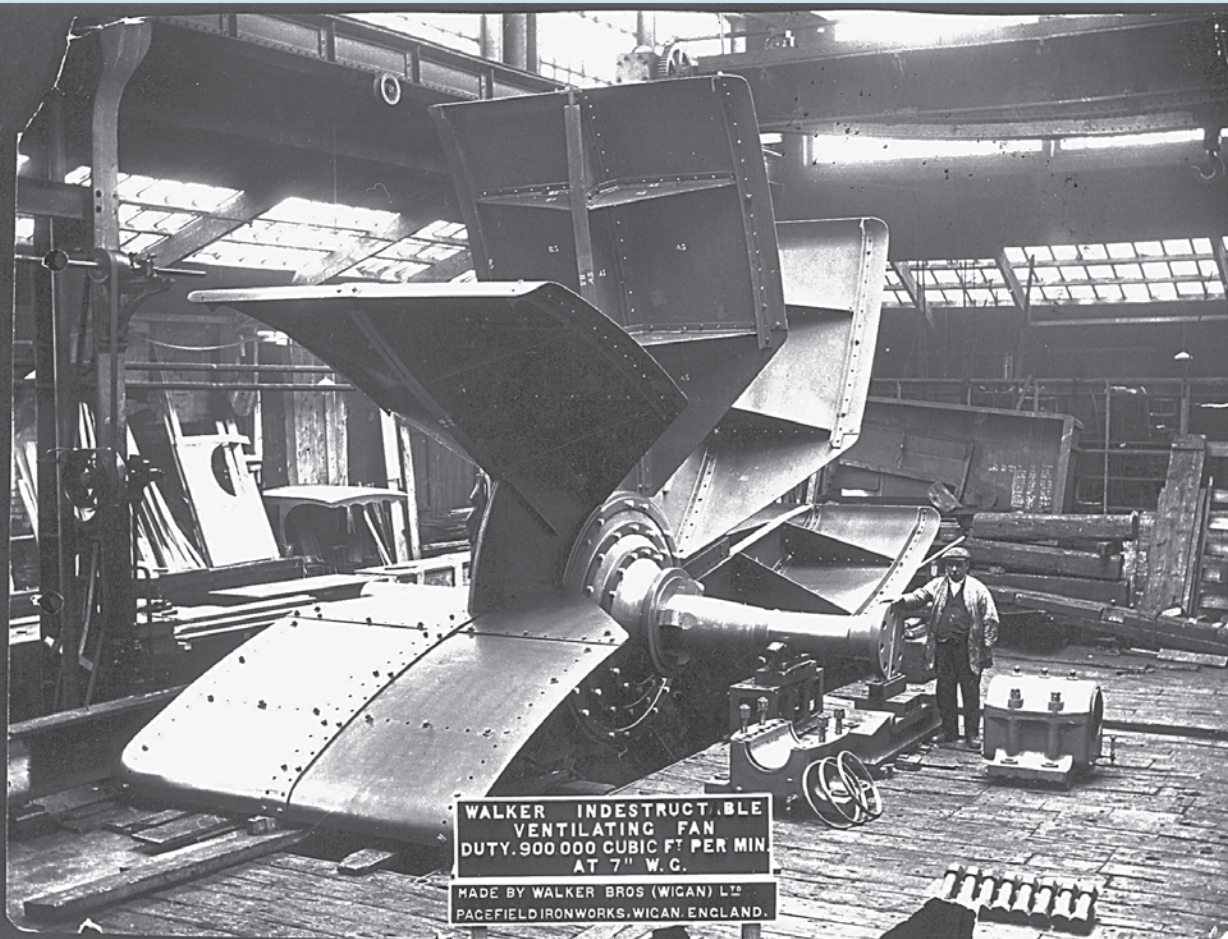
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# Made in Greater Manchester

The archive collections relating to business and industry in Greater Manchester are second to none, documenting the development of industries and the lives of the people in these urban communities.

**O**ur project – Made in Greater Manchester (MIGM) – aims to bring these collections alive, engaging volunteers and new users in creating a set of collection catalogues and new digital resources that share information about business history in the area. For many people around the world, Greater Manchester is synonymous with industry. The Greater Manchester that we know today is built upon the foundations of industry, and the growth of the area went hand-in-hand with the arrival of people of many nationalities and ethnic groups, drawn to an area that promised employment and prosperity. These businesses have left a legacy of archives and photographs which document not only business transactions, products and industrial processes, but also the working lives of men, women and children across the city region.

The MIGM project seeks to bring the archive collections of local businesses to a wider audience by producing a new catalogue of the records of one important business in the ten districts in Greater Manchester, and digitising key items from each collection selected. This will be a unique collaboration between local authority archive services across the city region, and will build upon work already undertaken as part of the Greater Manchester Archives and Local Studies Partnership (GMALSP) – made up of services in Bolton, Bury,



Walker Brothers foundry works, Wigan. Photograph copyright Wigan Archives & Local Studies, Wigan Council.

Manchester, Oldham, Salford, Trafford, Stockport, Rochdale, Tameside and Wigan.

The project has been generously funded by the Heritage Lottery Fund (HLF), and in the coming months we will be recruiting a project co-ordinator to lead on the day-to-day management of the work. In each of our districts, volunteers will be working with the archive services to catalogue an unlisted collection of business records. These collections cover a wide range of industries and operations, including brewing in Bolton at Magee, Marshall & Co. Ltd; dyers at Thomas Robinson & Co. Ltd. of Ramsbottom; Clegg and Mellor in Oldham who supplied the cotton industry; and Walker Brothers of Wigan, mining machinery engineers.

Our volunteers will receive training in box listing and basic archival conservation, as well as digitisation in the later stages of the project. In this way, we hope to develop the skills of our existing volunteers, who won the 2015 Archives and Records Association Archive Volunteering Award. Upon completion, all catalogues will be uploaded to

our shared online catalogue, GM Lives, and new historical guides will be produced for each business archive collection.

We aim to use business records to support the wellbeing agenda across the city region, to develop community engagement by encouraging participation and reminiscence, to promote a sense of local pride and identity, and to ensure that the records are brought to new audiences. In turn, we hope that the project work will help to raise the profile of business archives across Greater Manchester, and will encourage businesses to consider donating their records to archives – a key element of our joint GMALSP collections development plans.

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#### Alex Miller

Archives Manager, Wigan Archives & Local Studies

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# Business archives in Scotland: a strategy ends and a network begins

This article looks back on the achievements of the five-year National Strategy for Business Archives in Scotland (NSBAS), and also forward to share the aspirations of the brand new Scottish Business History Network.

## National Strategy for Business Archives in Scotland

The NSBAS, a five-year initiative which has just drawn to a close, was underpinned by a conviction that the records of Scottish businesses were vitally important and provided crucial commentary not only on Scotland's economic, political and social development, but also on that of the UK and many countries around the world. The Strategy's four defined goals were to:

- Raise businesses' awareness of the value of their archives
- Raise the public profile of business archives
- Increase the number of publicly accessible business archive collections
- Improve standards in the care of business archives.

Formally launched in January 2011, the Strategy was supported by the Scottish Council on Archives (SCA), National Records of Scotland, Business Archives Council Scotland, and The Ballast Trust. Its implementation was overseen by a steering group drawing members from private corporate archives, public collecting archives, museums, universities, libraries and key archive bodies.

Although led entirely by enthusiastic volunteers, the Strategy achieved a great deal, reaching out not only to archivists, but also to companies, academics, insolvency practitioners, family historians, local chambers of commerce, and Members of the Scottish Parliament (MSPs). Outreach and engagement was at the heart of the Strategy, which created a vibrant business archives section on the SCA's

website, and tweeted over 1,650 times. Three 'meet the archivist' events were held, and 21 case studies published on sectors as varied as shipbuilding, banking, brewing, publishing, carpet-making, whaling and energy, to demonstrate how business archives can be used to promote, inspire and educate. At the same time, in liaison with its English and Welsh equivalent, the Strategy also set up a crisis management team to ensure that business archives at risk were identified and preserved. In Scotland, the team investigated the archives of 26 businesses at risk, and saved 13 collections.

In 2011, the Strategy embarked on a project – funded by the Archives and Records Association – to map Scottish business archive collections. The objective was to gain a better



The logo of the new Scottish Business History Network

understanding of the business archives already held in Scotland, to inform future collecting, and encourage greater research use. The project mapped 6,122 collections, of which 63% were held by archive repositories, 21% by private bodies, 11% by libraries, and 4% by museums. The findings inspired a proposal to survey the business archives held by industrial museums, and have also been extensively used by textile historians.

The Strategy was also involved with two significant advocacy initiatives in 2013. The first was a national archives awareness campaign 'The Working Archive', initiated by the Strategy itself. This featured a public exhibition in Edinburgh entitled 'Scots at Work', which was visited by the Cabinet Secretary for Culture, Europe and External Affairs. More than half of Scotland's archive services were involved in the campaign, which had its own website, blog and Twitter feed. The second initiative involved looking after a one-day business archives stall at an SCA advocacy event at The Scottish Parliament in Edinburgh. This was an unprecedented opportunity to talk directly to MSPs about the nature and importance of Scotland's business archives.

### Scottish Business History Network

With the prospect of the Strategy coming to an end on 31 March, the steering group was keen to find a way to make its ambitions sustainable



The business archive display at the SCA Scottish Parliament advocacy event. 2013.

into the future. Inspired by a similar network in Austria, a not-for-profit Scottish Business History Network seemed to provide a way to ensure that the work the Strategy had begun would continue and evolve. The aim of the new Network is to connect all those with an interest in Scottish business history and business archives in a way which develops communication, partnerships and networks; increases awareness and access; and provides leadership, education and training.

The Network has no legal form, but will be driven forward by a handful of proactive officers and the activities and ideas of its own members. A stand-alone Network website has been created to provide news and guidance to all, and an e-newsletter and discussion list will be available to members. The Network will also organise outreach activities and training events.

Membership is open to anyone with an interest in business archives and business history in Scotland and beyond - both individuals and institutions. Members are expected to include professional archivists; unqualified personnel responsible

for the archives of small businesses, local community groups involved in industrial heritage sites; product enthusiasts; business, economic and social historians, museum curators; and industrial archaeologists. A number of key organisations demonstrated their early support by becoming 'founder' members, including the Business Archives Council Scotland, The Ballast Trust, Centre for Business History in Scotland, Scottish Business Archive, Scottish Council on Archives, National Records of Scotland and Historic Environment Scotland. The Network was formally launched at a reception at Lloyds Banking Group's Museum on the Mound in Edinburgh on 11 February.

Anyone with an interest in Scottish business history and archives is encouraged to join the Network and to help shape its agenda and activities by articulating what they would like it to offer and achieve. For more information see:

[www.SBHNnetwork.co.uk](http://www.SBHNnetwork.co.uk)

Twitter: @SBHNnetwork

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### Alison Turton

Chair, NSBAS Steering Group

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Spitfire 'The Black Horse'. Photograph copyright Lloyds Banking Group Archive.



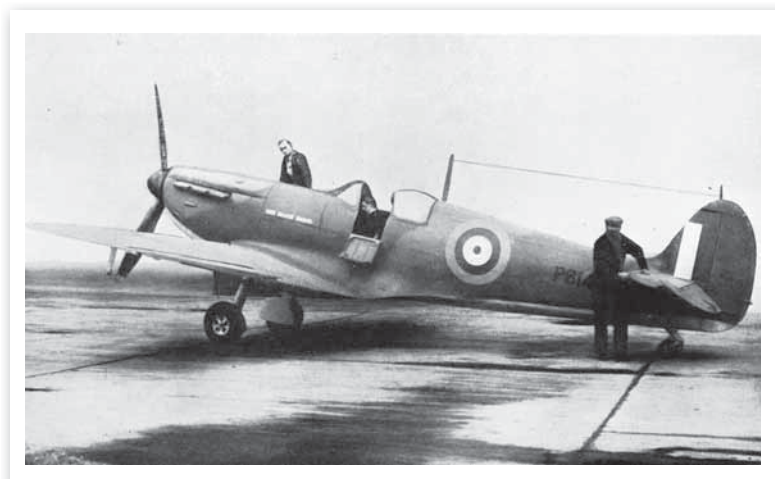
The engine being lifted from the crash site. Photograph copyright Lloyds Banking Group Archive.

# Digging up the past

2015 was a busy year for Lloyds Banking Group Archives as we marked two significant anniversaries: Lloyds Bank celebrated 250 years and Scottish Widows 200. Preparations for the celebrations began several years ago, and the plans went through many changes before finally taking shape. For me, one of the real highlights of the year was an event that came about almost by chance.

In 1940, as the Second World War was fought in the skies across Britain, Lloyds Bank staff clubbed together to buy a presentation Spitfire for the Royal Airforce. Anxious to help the war effort, they raised £7,000 in just six days. The plane, named 'The Black Horse', was presented to the RAF in the Spring of 1941. It soon saw action escorting bombers across the English Channel, on one occasion shooting down a Messerschmitt over Gravelines in northern France.

The Black Horse did suffer a number of crashes during its lifetime, including a belly landing when its undercarriage failed to deploy. In 1942 it was removed from active duty and redeployed as a training aircraft. It met its end when, later that year, it had its tail sliced off by another training Spitfire. The pilot managed to bail out safely (he was flying again the next day), but the plane was lost.



Spitfire. 1940. Photograph copyright Lloyds Banking Group Archive.

The Black Horse lay undiscovered on the Somerset Levels for the next 70 years.

Then in 2014, Lloyds received a call from TV historian Dan Snow, who believed he had discovered the wreckage. The decision was taken to leave the excavations for a year, so that it could be incorporated into the Lloyds 250th anniversary programme. In the meantime, the archive team started to piece together the story of the Spitfire, including the campaign to fund it. The RAF Museum kindly provided the plane's service history. The communications team was able to use this in the build-up to the dig.

So, on a gloriously sunny day in the middle of July, the excavations began. The location was shrouded in secrecy, as Spitfire artefacts are much sought after. However, the communication team did post a few teasers on the Group's intranet and internet pages. At the dig were senior Lloyds executives, the landowners, the son of the pilot, and a member of the archive team. Progress reports were posted regularly through the Group's social media channels, and parts of the dig were streamed live at various points during the day.

The main find of the day was the Rolls Royce Merlin engine, which was carefully winched out of the ground and taken off to be painstakingly cleaned up by the landowners. It was in remarkable condition. The engine is now on display in the reception of the Group's head office at 25 Gresham Street in London until April, if you are passing.

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#### **Karen Sampson**

Head of Archives, Lloyds Banking Group Archives & Museum

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# AgustaWestland celebrates a century of aeronautical achievement

AgustaWestland, the Anglo-Italian helicopter manufacturer, celebrated the 100th anniversary of aircraft production at its Yeovil site in 2015. The company archive in Yeovil was embraced by many different departments, providing content for almost every aspect of what was dubbed 'Westland 100'. From providing technical details for historic aircraft types, to inspiring state of the art graphics, fact-checking publications and providing images, the company archive played a pivotal role in supporting a wide range of business activities in the lead up to the celebrations. The archive will continue to provide resources demanded by the legacy of the centenary.

Westland Aircraft Works was established in Yeovil in 1915 because of the shortage of defence material during the First World War. Petters Ltd., a family business that produced agricultural oil engines, put their entire manufacturing resources at the disposal of the British government. The engineering skills of the Petter workforce, together with local gloving and woodworking industries, provided the necessary skills with which to undertake aircraft production. However, it was not until November 2014 that the company archive unearthed one of the only photographs to clearly depict the stitching of fabric wing coverings. While the archive contended with a relocation onsite

Westland Whirlwind Fighter, 2nd World War. Photograph copyright AgustaWestland Ltd.



AW101 Mk3 in Norway, 2014. Photograph copyright AgustaWestland Ltd.







Westland 100 Family Day, 2015. Photograph copyright AgustaWestland Ltd.



Transporting wings to Yeovil Junction station, 1st World War. Photograph copyright AgustaWestland Ltd.

as well as the centenary, other office moves turned up a number of historic finance ledgers which confirmed Westland's pedigree of working with the best in the British aviation industry.

The entries read like a 'who's who' of celebrated companies, many of whose names have changed or been lost entirely. The company archive charts not only 100 years of business history, but also the very beginnings of aeronautical industry, innovation and experimental flying in the UK. Westland merged with Italian company Agusta in 2001, collaboration with whom began in the 1960s. As a Finmeccanica company, it has a unique joint heritage. With products including the Sea King, Lynx and AW101 helicopters, AgustaWestland stands tall as a pillar of the global aerospace industry, designing and building the most technologically-advanced rotary wing aircraft in the world.

Westland produced over 6000 fixed-wing aircraft before transitioning to helicopters in 1948. It has manufactured some of the world's most famous aircraft, from seaplanes in the First World War, to the Lysander, Spitfire and Seafire of the Second World War. In fact, Westland built nearly 10% of Britain's total Spitfire and Seafire production. Westland's aircraft were the first to fly over Mount Everest in 1933, and achieved the helicopter world speed

record with a Lynx in 1986 – still unbroken today. These achievements are all documented in the company archive in Yeovil, with the Agusta Fondazione Villa & Museum providing heritage management services in Italy, covering the Agusta family's history as well as that of the business.

Westland 100 provided opportunities to explore and exploit as yet untouched assets in the archive collections. Collaboration with other functions, such as engineering, multimedia and audio visual, produced brand new exhibition panels which have been used in banners, timelines, press packs and websites. A series of 'then and now' merged photographs of site buildings and employees through the ages were popular. AgustaWestland was proud to welcome 14,000 employees and family members to its Yeovil site on 12 July, opening its doors for the first time in nearly 20 years. This was no mean feat, considering the security restrictions imposed on a business which delivers highly-sensitive defence contracts. Invited to sit on the steering committee, the company archive also functioned as the ticket office, using the opportunity to raise the profile of the building and its contents.

The apprentice community approached the company archive to help create vintage-themed merchandise featuring historic logos

and aircraft. A commemorative book, depicting every aircraft type built in the UK, was produced in partnership with the Guild of Aviation Artists. The company archive delivered original artwork and much of the text to complement technical information with social history. Demonstrating a fantastic way to involve archives with corporate citizenship, these items were sold in aid of Blind Veterans UK and Yeovil Opportunity Group, and have raised approximately £33,000 towards the year's fundraising total.

Westland 100 proved to be one of the most effective internal PR opportunities to embed the archive in the company's everyday business functions. It was a chance to liaise and collaborate, to celebrate successes and innovation throughout the company's combined geographies, and to set sights firmly on the future.

Since the original draft of this article, AgustaWestland has become known as Finmeccanica Helicopter Division, part of the Finmeccanica brand which covers aerospace, defence and security. With yet another name change on the horizon in 2016, the recent centenary of Westland has underlined the importance of recording the company's heritage as its identity evolves.

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### Emily Weeks

Archivist and Centenary Coordinator  
Finmeccanica Helicopter Division

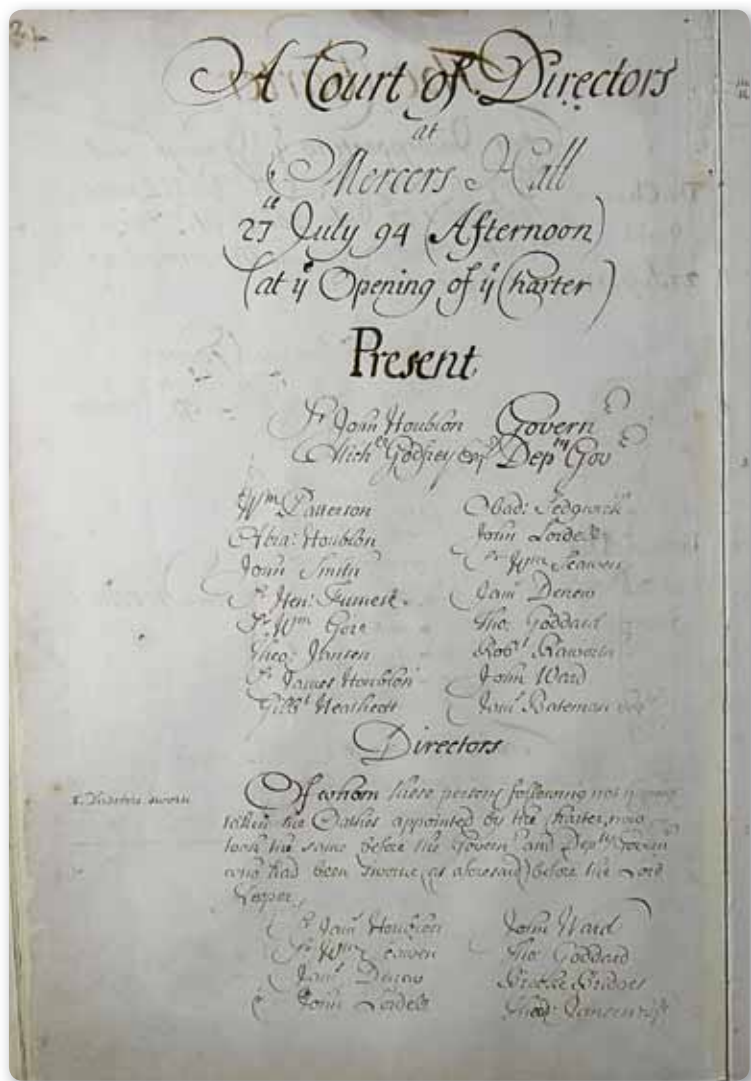
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# The Digital Preservation Coalition and business archives

Broad awareness of the importance of and issues surrounding maintaining access to digital information is slowly on the rise, both within the public and corporate arenas. Almost a year ago from writing there was much media coverage of Google's Vint Cerf and his scaremongering and somewhat naïve claim that we were heading into a "digital dark age". More than a decade of research and developing practice in the digital preservation community exists to counter his claim. The retaliatory charge was led by the Digital Preservation Coalition's (DPC) Executive Director William Kilbride, primarily through the popular #nodigitaldarkage Twitter campaign.

This growing awareness and concern has manifested itself in a number of ways, but most significantly for the DPC in an increase in members from the commercial sectors. Although DPC membership has always been open to commercial entities, the Publisher's Association being a key early member, the steadily growing group of current commercial members started in early 2014 with the addition of Lloyds Banking Group to our full members. We have since seen this grow to include organisations such as the Bank of England, HSBC, Grosvenor Estate, and Unilever Archives and Records Management.

For those who are unfamiliar with the DPC, we are a not-for-profit membership organisation that exists to support our members in meeting their digital preservation challenges. We do this through a wide variety of activities, events and publications organised under four strategic headings: communications and advocacy, partnership and sustainability, workforce development and skills,



Nearly 85,000 jpegs were created for the Bank of England's court minutes digitisation project. Photograph copyright Bank of England Archive.

and research and practice. The DPC's strategic plan and activities are directly shaped by our members, so that we can be responsive to their emerging needs. Membership benefits include:

- Networking opportunities and access to the wealth of expertise within the DPC membership
- Free places at all of our events, ranging from our ‘getting started’ and ‘making progress’ workshop series, to specialist webinars and briefing days
- Privileged access to our publications, in particular the hugely popular Technology Watch series
- Support for thematic working groups addressing key challenges
- Access to scholarships for third-party training
- Up to five days’ direct support time from DPC staff for full members. We provide services such as informal consultancy, targeted advocacy and tailored training courses.

There are two currently active initiatives within the research and practice stream of the DPC's activities, which will be



of particular interest to those working with business archives. The first is the EC-funded project E-ARK, in which the DPC is a contributing partner. The project is focused on issues surrounding how to package digital records in sustainable and transferrable formats, in particular the transfer of records from EDRMS systems to archival repositories. The project will ultimately produce standard information package descriptions and tools to help enable this process, and is piloting these resources at various national archives.

The second initiative is a DPC Technology Watch report on preserving transactional data, produced with support from the UK Data Service. Transactional data are information collected routinely by government and other organisations that have value for analysis or research. This can range from healthcare data, to data generated by loyalty card schemes. The report will offer a high-level overview of current archival practice, including a number of case studies.

To keep up-to-date with announcements about DPC news, events and publications, or to join us, please visit our website:

[www.dpconline.org](http://www.dpconline.org)

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### Sharon McMeekin

Head of Training and Skills, DPC

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## Lloyds Banking Group

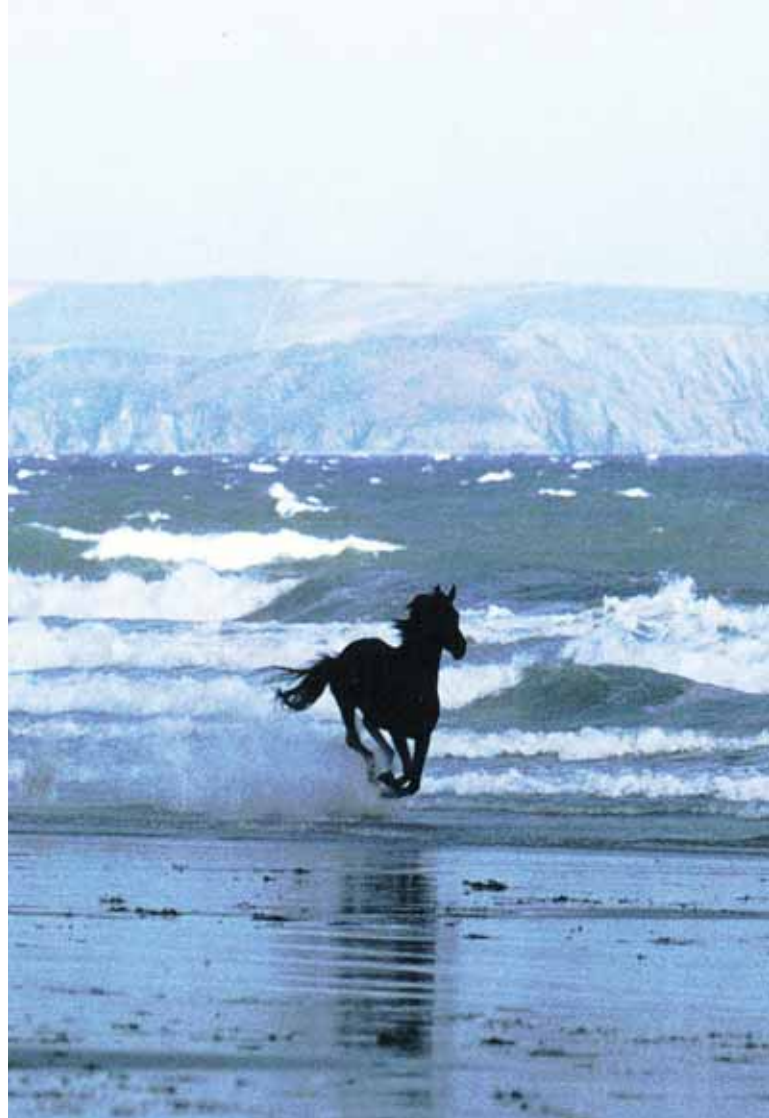
Lloyds Banking Group joined the DPC in 2014. At that time, we were trying to secure funding to procure a software solution to manage our increasing volume of digital records. We saw membership as a way of expanding our understanding of digital preservation issues and raising awareness within Lloyds. In addition, we were able to use DPC's expertise to help build our requirements. We are now in the process of implementing a software package. Today, we have a different, but equally important, set of reasons for being DPC members. These include keeping up with training and developments in the sector, and having access to a wide network of contacts.

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### Anne Archer

Senior Archivist, Lloyds Banking Group Archives

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A screenshot from a Lloyds Bank television advert from 1989. The bank's digital collection includes audio-visual material. Photograph copyright Lloyds Banking Group Archives.

## Bank of England

Following Lloyds Banking Group's lead, the Bank of England joined the DPC in 2015. Of course, the bank's main mission is to maintain the monetary and financial stability of the UK. However, one of its strategic pillars is to be open and accountable, and therefore it must continue to store and make publicly available important records in all formats, generally after 20 years. Within the next ten years, the Bank of England will have digital records that may be eligible for release, and therein lies our pressing digital preservation challenge. We joined the DPC for specialist knowledge and advice, to learn of the experiences of other information professionals, and to have an input in the development of digital preservation more generally. We are yet to procure our own digital preservation solution, but we are working on it!

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### Lorna Williams

Senior Archivist, Bank of England Archive

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# Unlocking the vaults: establishment of the Central Bank of Ireland Archive

Established in 1927 as the Currency Commission, the Central Bank of Ireland is responsible for the management and regulation of the Irish banking system, as well as being Ireland's representative within the European System of Central Banks (ESCB) and international monetary matters. At present the bank archive's holdings comprise 10,000 paper files, 2,000 bank publications, 4,000 photographic items, 560 architectural plans, 250 ledgers, and various artefacts. These primarily consist of records created in the course of business functions, reports and official releases by the bank, and material relating to the various properties owned by the Bank.

The first archivist for the Bank was not appointed until 1966, and the service was primarily for the use of staff. Public access to the records

up to the present has been restricted to a case by case basis only, with access principally being granted to files which have already been registered on the Bank's records management system and catalogued to archival standard. In addition to this, the current Bank offices do not have dedicated facilities to accommodate external readers, which means that researchers have to be accommodated in one of the Bank meeting rooms, with the archivist invigilating in the room.

In an effort to increase transparency, promote the public understanding of the role and functions of the Central Bank of Ireland, and bring the bank in line with other public bodies, the decision was taken to establish a purpose-built public access archive space within the Bank's new premises at North Wall Quay, which are currently under construction.

With this decision came the need to appraise, arrange and catalogue the holdings in line with international best practice.

The drafting and approval of an archive policy document was the first and most crucial step in promoting awareness among staff as to the function of the new archive service, and how it would affect access to all files over 30 years of age. Prior to the beginning of the archive project, staff associated the phase archiving as meaning to send a file which was no longer in use to the off-site records centre. The policy, along with staff training sessions, served to re-educate members of staff on the basics of how the archive would operate, and how they could assist in the process. This was especially important for older, historical files held within the divisions, as these are not listed on





Currency printing. Photograph copyright Central Bank of Ireland.

the records management system, so our team had no official record of their existence. Therefore the archivist is dependent upon staff to raise awareness of these files so that they can be properly assessed and are not under threat of being improperly destroyed.

Both the archive policy and staff training focused very strongly on the positive aspects of the service and how it can benefit individual business units and the bank as a whole. In particular, emphasis was placed on the fact that by relinquishing files to the archive's custody, they would have conservation work conducted to ensure their long-term preservation and be stored in a secure environment. Staff were also assured that they would not lose access to any files that were relinquished to the archive, thereby negating any operational concerns. Providing this continued access for staff members gave rise to another issue – the registration of files on both the records management system, and on an archival software system. This dual entry system is necessary to facilitate access to the archive holdings for external researchers, as only Bank staff have

access to the records management database system. This somewhat convoluted system means that the archivist is required to capture the metadata of all files twice, once on each system, which impacts on the rate at which files are catalogued. This in turn has implications on the total number of catalogued files which will be available for access when the archive space is opened in North Wall Quay, as access cannot obviously be given to files which are not fully catalogued.

Another aspect of the cataloguing process which proved to be challenging was the appraisal of the historical files not captured in the records management database. The decision was made early on that a macro-functional appraisal approach – as developed by Library and Archives Canada – would be best suited to the materials as this approach best reflected the structure of the Bank's divisions and their organisational functions. In order to appraise the files in this way, I had firstly to educate myself on the workings of both national and international financial systems, a topic with which I had no previous experience. Whilst it was not necessary to become a financial

whiz kid, I did have to have enough knowledge to enable myself to properly understand the contents and context of the historical files in order to both appraise them and to place them within a particular business unit, based on the organisational function they reflect. This learning process took over a month in total, during which no other cataloguing work was conducted, but it was vital that this time was taken for research purposes in order to ensure that all files are correctly appraised and placed in proper context within the organisation.

To date, approximately 30% of the archive's holdings have been fully catalogued, and we are aiming to increase this figure to 40% at the time of opening our reading room in North Wall Quay. When all is said and done, the experience of being able to establish an archive catalogue from scratch has been a very rewarding and enlightening one, as well as being one afforded to few present day archivists.

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#### Emma Horgan

Archivist (Records and Archives),  
Central Bank of Ireland

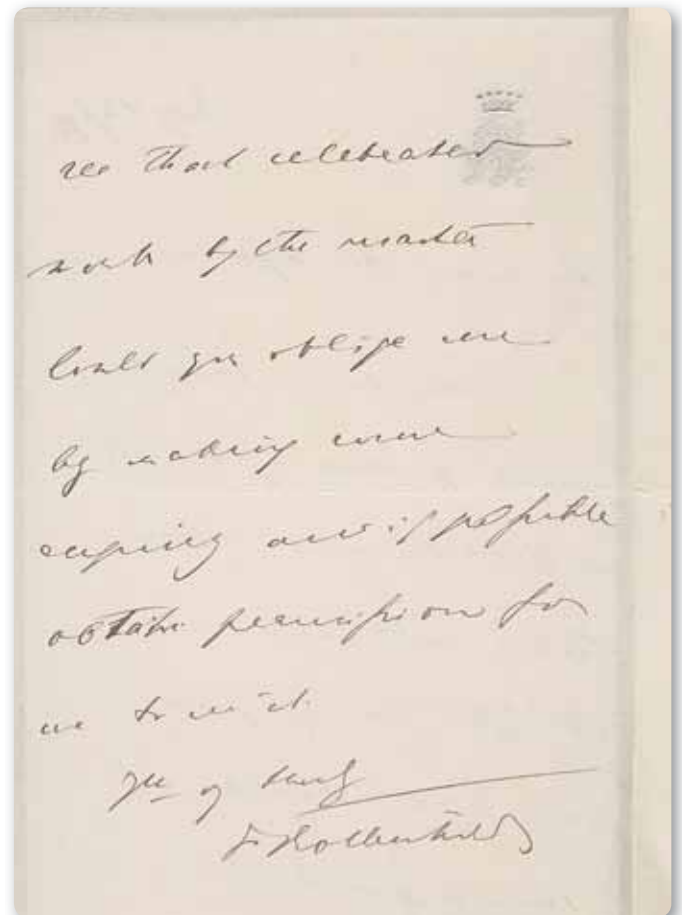
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# Thos. Agnew & Sons: the art of letters

The National Gallery received the 2015 Business Archives Council cataloguing grant, which funds my employment to catalogue to item level the surviving correspondence of Thomas Agnew. This element of the work on the collection will improve access to this rich source of information, as well as reduce the amount of physical handling to which the frequently delicate collection items are subjected.

**T**he Agnew correspondence comprises around 1,000 letters, and dates from between c.1822 and 1937. The business activities of the firm Agnew & Sons were varied and far-reaching, and the correspondence provides an insight into its relationships with the network of art dealers in Europe and the United States. It also highlights the personal and private activities of the directors, and the firm's relationships with its clientele (such as the Rothschilds), and with key figures in art sales and connoisseurship.

The letters cover a broad range of subject matter, including the valuation, sale and purchase of significant works such as Velazquez's 'Venus & Cupid'; the sale of works by aristocratic families due to their declining fortunes; the dispersal of many great paintings across the Atlantic to wealthy American collectors; and the difficulties the firm faced in the economic and art market slump after the First World War. Sir William Agnew (1825-1910) was a very well-connected individual. He was a key member of the firm, but also a Liberal MP and joint proprietor of *Punch* magazine. The archive includes letters to him from many key politicians of the Gladstonian era, as well as *Punch* cartoonists such as John Tenniel and George du Maurier. A number of letters from individual and well-known artists



Thos. Agnew & Sons Ltd. archive. Letter to Mr Agnew from F. Rothchild. Photograph copyright The National Gallery, London.



Thos. Agnew & Sons Ltd. archive. Letters to Mr Agnew. Photograph copyright The National Gallery, London.



of the Victorian age are also included, giving an insight into the sale and publication of their works.

The project to catalogue the correspondence to item level – which will be searchable through the National Gallery website from April 2016 – will allow researchers to easily identify and access key information and relevant documents in a manner that would be impossible without in-depth descriptions. Details of all those named have been included to offer an extra level of detail. This provides a key tool to anyone exploring the Agnew's collection. Deciphering signatures has provided many a paleographical challenge!

Since its acquisition in February 2014, the archive has already been used extensively. Two Arts and Humanities Research Council (AHRC)-funded PhD students have been researching Agnew, and on 1 and 2 April 2016, the National Gallery will host the conference 'Negotiating Art: Dealers and Museums, 1855-2015'. This event has its origins in the archive's acquisition.

It is a privilege to be able to work on such a fascinating element of this core resource in the business records of an art dealer. I hope it will serve the needs of researchers seeking fresh academic insight for many years to come.

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**Ruth de Wynter**

Archives Assistant, The National Gallery. London

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## ARC magazine

### Correction

ARC Conference issue 2015. Page 20, third photo down is a photograph of Emanuelle Largeteau (not Natalie Broad as specified).

**ARC editors apologies for this error.**

# Cataloguing Grant for Business Archives is back: £3,000 available!

In support of the National Strategy for Business Archives, the Business Archives Council (BAC) is delighted to announce that it is once again offering a cataloguing grant for business collections. Furthermore, the grant this year remains at last year's increased total of £3,000.



The aims of the grant, in funding the cataloguing of a business collection in either the private or public sector, are to:

- Provide financial support for institutions / businesses that manage business archives
- Reach collections that have not yet been prioritised but have potential academic or socio-historical value
- Create opportunities for archivists or para-professionals / volunteers to gain experience in listing business collections
- Make more business collections accessible

We envisage that the grant of £3,000 is used over the equivalent of a six-week period to fund an archive intern or temporary staff member (under professional supervision) to catalogue a discrete collection of business records. This can either be a detailed catalogue of a small collection, or a top-level catalogue of a more substantial collection. Grant recipients should provide the BAC with a final report and catalogue, and the catalogue should be made available to The National Archives' Discovery database.

Previous applicants are welcome to re-apply. Please note that the BAC would not normally award a grant to the same institution within three years. The Cataloguing Grant for Business Archives (2016) opens on 1 April 2016, and the deadline for applications is 26 June 2016. For more information criteria and an application form see the BAC's website: [www.businessarchivescouncil.org.uk](http://www.businessarchivescouncil.org.uk)

Any questions about the grant should be addressed to Adam Hillhouse (see contact details below).

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**Adam Hillhouse**

Administrator, Business Archives Council Cataloguing Grants (2016)

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Email: [adam.hillhouse@postalheritage.org.uk](mailto:adam.hillhouse@postalheritage.org.uk)

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