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Call for Core Training Co-ordinators

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

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

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

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

Lizzy Baker, ARA Training Group Chair

Email: lizzy.aratraining@outlook.com

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



**Archives & Records
Association**
UK & Ireland

Welcome to **ARC Magazine** February 2015

Yes, you are not mistaken, it has 56 pages. And this is the edited version! Business archives do not stand still, and it is fantastic to see just how much has been going on since last year that is worth shouting about. Businesses around the country have been cataloguing, collaborating, commemorating and crowdsourcing. And it is all captured here.

I have to admit that hearing about some of the exhibitions, innovations and projects that go on in the world of business archives can sometimes make you a little jealous. The level of support (financial and otherwise) is, in some cases, on a different scale to what many of the rest of us have. Lots of us sadly don't even have the resources to clear some of the cataloguing backlog, and can only dream about producing amazing exhibitions and digitising thousands of images.

However, you can be sure that business archivists have to fight hard for their share of any resources available, and have to be experts at advocating the power and worth of archives. And this is what makes them so inspiring. They work hard at using their collections in new and innovative ways, which encourages us to look at our own archives with open minds, and their exhibitions shout loudly and proudly about their collections, which inspires us to do the same, albeit often on a smaller scale.



Small wonder it is such a bumper issue. Enjoy!

Ceri Forster
Editor

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Front cover shows: Bailey bridge building team in front of Collen Brothers lorry, May 1959. TCD MS 11482/4/2/11/3. © The Board of Trinity College Dublin

DISCLAIMER

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www.archives.org.uk

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opening lines



Photograph: Richard Kenworthy for the ARA

Catherine Taylor is Head Archivist at Waddesdon Manor and recently stood down from the Archives and Records Association Board where she shared the Member Services portfolio and had responsibility for *ARC*.

In December I stood down from the Archives & Records Association Board and therefore from having responsibility for signing off *ARC* each month. I started my association with *ARC* in July 2008 when I joined the editorial board and edited eight issues over the next two years but in the meantime I had joined the ARA Board with oversight of the magazine. This means I saw advance copies of each magazine for six and a half years and proof-read the last 78 issues as well as cajoling various friends, acquaintances and people I'd never actually met into writing *Opening Lines* - I guess it's only fair that I write it myself this month!

In the last seven years *ARC* has seen two redesigns and passed the milestone of publishing its 300th issue in August last year. It continues to remain one of the most visible and valued benefits of ARA membership and the fact it still lands on your doormat in print rather than in your inbox as a digital file is valued by many of you. *ARC* is still a brilliant read and is a great way of finding out what colleagues are doing, how we're stretching already stretched resources still further and what tools are out there to help. But it's only part of the ARA's wider communications strategy.

Communication is important to the ARA - whether it's in print through *ARC*, electronically via the website, Twitter or ARA Today, it is important to share stories of best practice and advocacy, tools

and training opportunities. But it doesn't happen without help so pick up a pen (or open a word document), share your thoughts and experience.... the editorial board would love to hear from you and so would our readers.

If there is anything I've learnt during my time on the Board and working with the *ARC* team it's that we can't afford to operate in a silo - the sector is better and stronger when we work together, when we share our day-to-day activities and discuss our problems and challenges.

So on that note what's next for me with all the 'spare' time I'll now have? The next big challenge in my day job is meeting the challenge of born-digital records and how to integrate them with their paper equivalents in our existing catalogues and databases - as well as how to provide access to them and the digitised material we're creating! In answer to my own call to get involved, well all I'll say at the moment is that various possibilities have been suggested but I'm taking time out to consider them before deciding which to say yes to.

And in the meantime I'll be looking forward to reading *ARC* without having to check for missing page numbers, captions or typos!

Registration Scheme **news**

New Enrolments

We welcome the following new candidates to the Registration Scheme and wish them good luck with their progress:

Helen Donald, Collections Access Officer, Lincolnshire Archives

Megan Dunmall, Assistant Archivist, Lambeth Palace Library

James Elder, Archives Manager, BT Archives

Jonathan Ellis, Records Manager, Unilever Archives and Records Management, Port Sunlight

Stephanie Hines, Archivist, Flintshire Record Office

Erin Lee, Archivist, The National Theatre

Jemma Lee, Archivist, British Red Cross

David Morris, Archivist, West Yorkshire Archive Service

Laura Outterside, Assistant Archivist, Sainsbury Archive, Museum of London Docklands

Frances Pattman, Senior Archives Assistant, King's College London Archives

Hania Smerecka, Archivist, Lloyds Banking Group Archives

Michael Stephens, Archivist, Cumbria Archive and Local Studies Centre

Jennifer Zwierink, Assistant Archivist, Special Collections, University of Leeds

Don't forget: Existing candidates have 32 months to submit their portfolio under the existing Registration Scheme.

Update for mentors

Are you currently mentoring a candidate through the Registration Scheme? Are you up-to-date with how the Registration Scheme will be changing?

If your candidate has been working towards registration for some time, now is a good moment to ensure you are doing all that you can to get them over the line. When was the last time you arranged to meet with your mentee, or the last time you applied a little pressure on them to write up a Learning Outcome Form?

There are two assessment rounds each year and the final deadline for the submission of a portfolio under the current Registration Scheme is 1 October 2017. After this deadline all new submissions must be made under the new Scheme. The deadline for the first of the new assessment rounds is 1 April 2018.

If your candidate has only recently enrolled on the Scheme, or still has a lot of work to do on their portfolio, it may be more appropriate for them to wait and apply for Registration under

the new system. Whichever system is used, the Registration Scheme will continue to support professional development.

However, the new system will be based on a framework of core competencies in three key areas: Organisation, Process, and Users. Although no CPD activities will be wasted, the format of the portfolio will be changing. It is important that you make sure that your mentee is aware that the decision to postpone submission will require revision of existing work.

As the changes to the Registration Scheme are finalised, we will be disseminating information. We will also begin hosting workshops for candidates and mentors explaining the new system. However, if you have any questions or concerns in the meantime, you can always contact Barbara Sharp, the Mentors' Representative, at regscheme Mentors@archives.org.uk.

Finally, if you have been approached to act as a mentor, please note that enrolments to the old Scheme have now closed. There will now be no new enrolments until 1 January 2016 while the new Scheme is finalised. Of course, this does not mean that all CPD activities should cease and you should still encourage potential candidates to think about their professional development. Most importantly, try to ensure that your mentee makes notes on activities as they are undertaken, this will mean they can be written up fully at a later date.

Further information about changes to the Registration Scheme is given on www.archives.org.uk/training/registration-scheme/registration-scheme-updates.html. Information about the ARA's development of the new CPD framework can be found on the website at www.archives.org.uk/careers/cpd.html.

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Registration Scheme mentor queries and advice:

regscheme Mentors@archives.org.uk

Richard Wragg

Communications Officer

Registration Sub-committee

Collecting **matters**

New guidance on deaccessioning and disposal

The National Archives has commissioned new guidance for the archives sector on deaccessioning and disposal. Written by Janice Tullock, it has been produced in consultation with the archives sector and will shortly be published on The National Archives' website: www.nationalarchives.gov.uk/archives-sector/

The guidance is designed to support the Archive Service Accreditation Standard, which requires that services have policies, plans and procedures to manage the deaccessioning and disposal of collections within the wider context of collections development.

No comprehensive guidance on this subject existed before, and there was a need to clarify key terms such as 'deaccessioning' and 'disposal' in an archival context.

The new guide will support archive service managers who are aiming for accreditation and are reviewing their policies and procedures around deaccessioning and disposal.

Increasingly, service managers are under pressure to save resources, and many are seeking advice on the rationalisation of their collections. However, the improper disposal of collections can lead to irretrievable loss and reputational damage.

The guide will clarify the ethical implications of deaccessioning and set out the legal and regulatory issues that need to be addressed and the risks that need to be managed. It also includes case studies and practical advice to help decision-making.

The National Archives is grateful to the many people and organisations across the archives, library and museum sectors, including the Archives and Records Association, who helped create the guidance by contributing case studies, opinions and feedback and participating in workshops, meetings and a webinar.

Dr Emma Jay

Engagement Manager (East)
The National Archives

Welcome to the Section for Business Records issue of ARC

The range of articles demonstrates the important role that archives play within a business as well as in our understanding of social, financial and economic history. The contributions highlight different aspects of our profession, from cataloguing and outreach projects, to marking anniversaries, commemorating the Centenary of the First World War, and the challenges of setting up institutional archives.

As a section, we have been busy providing support to business archivists by organising events and training sessions.

As a result of a training survey that we undertook with our members, we ran a Digital Preservation training session in June, on the occasion of our AGM. We also collaborated with the Digital Preservation Coalition and BAC to organise a 'Making Progress in Digital Preservation' workshop in October, which was a great success, with more than 40 attendees.

To raise the profile of the SBR and the business archives sector we had a presence at the Meet the Archivists event held in

November 2014, the Business Records Training Day for archive students held in January 2014 and at the History, Libraries & Research open day in March 2014.

Our number of Twitter followers has steadily increased as we use our account to build links between the SBR and business archive stakeholders. We promote other content on business archives and the use of business records and we tweet from events that we attend, including the BAC, ARA and the ICA Section for Business and Labour Archives conferences.

Our commitment to play an active role in the promotion of the Archive Service Accreditation Scheme continues. Shortly after the standard was released, we published a piece on the SBR pages on the ARA website, outlining the benefits to members of using the accreditation standard, and we have been encouraging members to either make a formal application or to use it as a tool for informally assessing their own services. Since its publication we have been encouraging members to get involved with the new standard, either to make a formal application under the scheme or alternatively to use it as a tool for informally assessing their own services.

Finally we now have a representative on the Business Archives Strategy Implementation Group in Scotland and on the Crisis Management team for business archives at risk.

We have two new members and we will be looking for more to join us in June. We also have exciting new plans for the year ahead, including resources for students and more training sessions, so keep in touch!

ARA Section for Business Records
@ARABusinessrec

The Story of the Bus: 1000 hours in the making

In July 2014, Transport for London Corporate Archives delivered a hugely successful internal exhibition. Titled 'The Story of the Bus', and charting the birth of the London General Omnibus Company and its development over the years, the exhibition took just over 1000 hours to put together.

The Corporate Archives has held an annual exhibition for staff for the past five years. When the organisation's campaign around the Year of the Bus was announced in November 2013, it was obvious that the Corporate Archives had to put on an exhibition around this theme.

December was spent trawling through our catalogue, identifying material that was potentially of interest. By January the list was completed and we began to physically check the material for its suitability. It was at this point that the first panic moment came. We



London General Omnibus Company in Egypt. Transport for London Corporate Archives

(Daily Mirror Photo, L.G.O. BUS IN EGYPT WITH SOME MASCOT.)

realised that although we knew the main timeline incidents, we didn't actually know what the 'story' of the bus was! What was important? What were the key developments? Who were the main players? What issues should we be highlighting? This was where engagement with our potential audience came in to play. We began to speak to our hugely knowledgeable volunteers, we spoke to the Year of the Bus team, we read books, and finally we visited some bus museums to see how they structured their story. And suddenly we knew how to format our exhibition.

All of our research and stakeholder engagement had made it clear that the overriding feature of the bus over the years has been that of design and innovation. And so it was decided to work on a chronological basis picking out only the key developments in design along the way. This gave us 11 topics to find material for: horse omnibuses, the London General Omnibus Company, the early motor bus, the First World War, the 1920s and 1930s, the Second World War, post war austerity, the 1950s and 1960s, the Routemaster, the 1970s, and bus garages. Paramount to the story of the bus is the story of the people who have worked on them over the years and so the topic of staff was given a board of its own. This would also help staff attending the exhibition to relate to the content. And then we wanted to ensure that there were some quirky, unexpected items as well and so we developed a board about bus mascots, and a board full of interesting 'other' items.

The physical identification of material took until May 2014. We had to consider not only which documents to use but also how they all fitted together, both intellectually and physically. Other considerations were legibility, fragility of documents, variation of colour, size, and format. We wanted people to be engaged at all times with the material and to learn, but we also wanted people to feel relaxed in the exhibition space and feel able to come and go repeatedly if



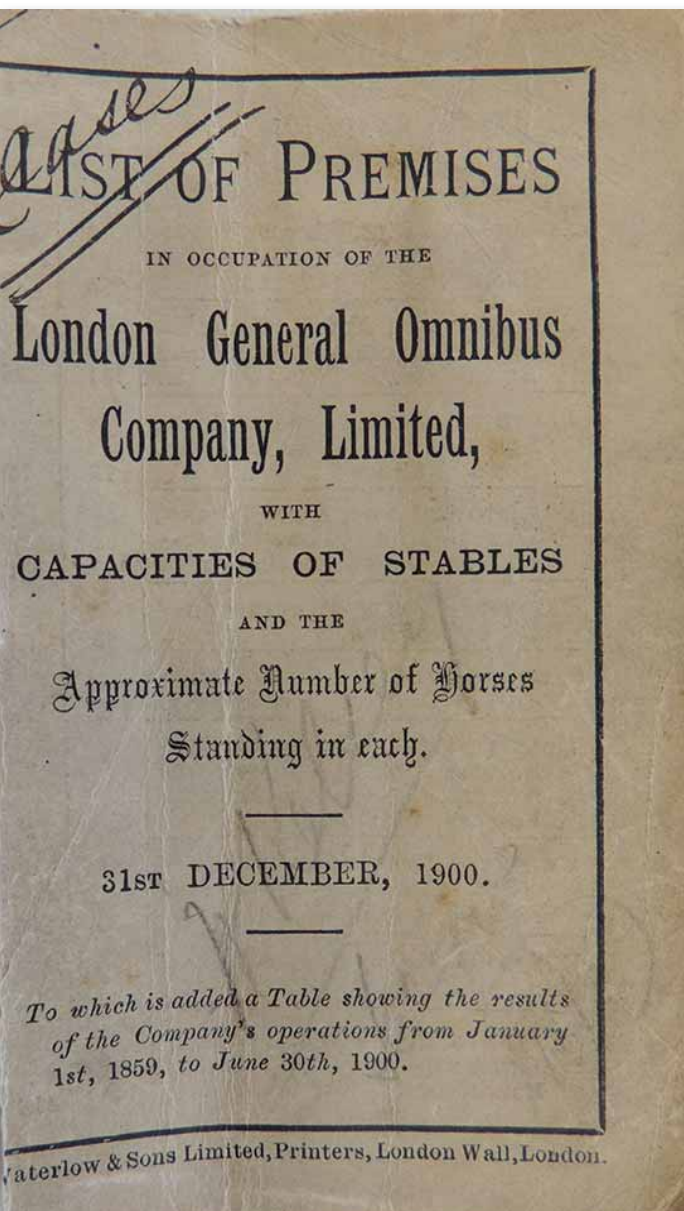
they wished, meaning boards needed to be self-contained.

The content was pulled together from May-July and the exhibition used digital material and hard copy, colour and black and white, documentary and visual. All attendees were invited to leave comments and feedback via post it notes stuck to a board as well as follow up emails. The response was for the first time enormous and, more importantly, contained suggestions and showed real engagement.

And we had learnt from the experience. We had learnt to not panic and not be afraid

Top: Christmas postcard featuring horse omnibus. Transport for London Corporate Archives

Bottom: Group of omnibus drivers at the Front, Dec 1914. Transport for London Corporate Archives



List of premises occupied by the London General Omnibus Company with capacities of stables, Dec 1900. Transport for London Corporate Archives

to seek the input and ideas of those outside of your team or organisation. We had thought more constructively about how to display material and learnt what worked and what didn't. We learnt that the best promotion of your service is your people - we spent nine hours each day talking to everybody who came through the door and this made the event more enjoyable for them and us, as well as acting as the encouragement factor they needed to provide us with feedback. And we learnt that buses were more interesting than we had ever imagined!

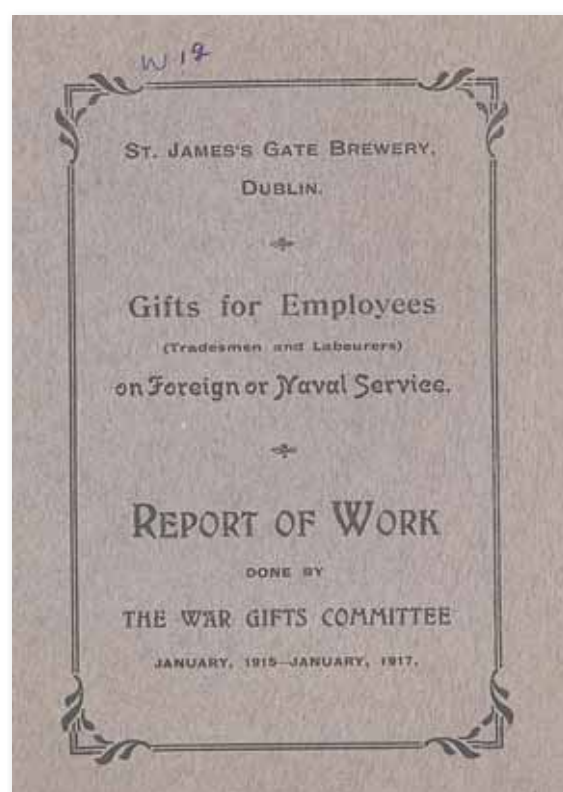
Tamara Thornhill

Transport for London

Guinness employees and the Great War

Guinness in 1914 was the largest brewery in the world, with a staff of 3,650 and a growing headquarters in Dublin. Like many businesses at the time, the Company was greatly affected by events of the Great War. The response however, was in many ways extraordinary. Employment policies were revised, support given to men on active service, brewery operations changed, and the lives of those involved were commemorated as a permanent reminder of their sacrifice.

The company was faced with a dilemma in 1914: balancing the desire to support as many employees as possible to



War Committee Report. Guinness Archive, Diageo Ireland.

serve, with the need to maintain the efficient operation of the business.

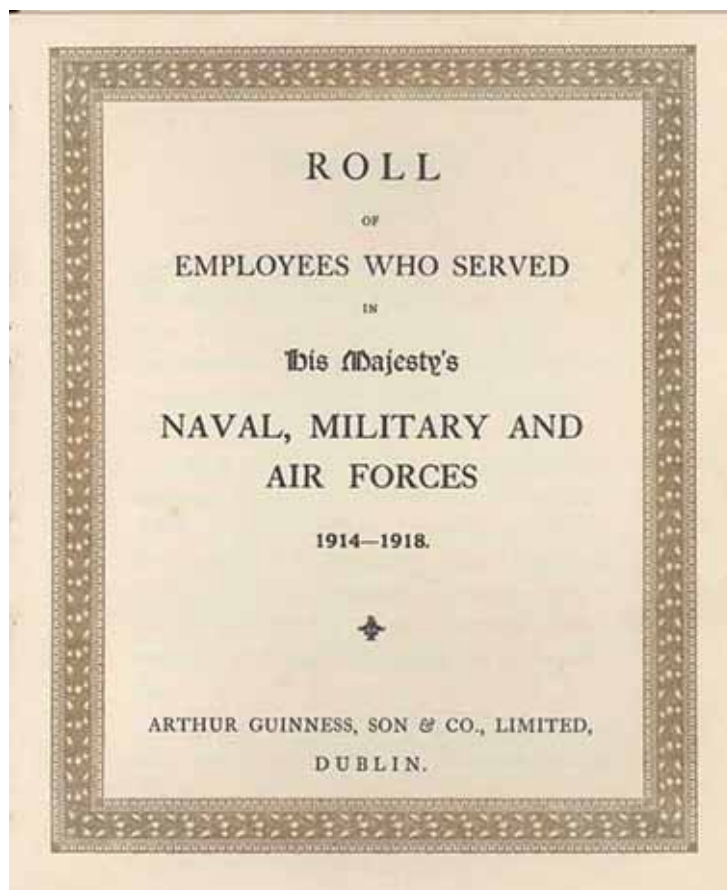
Initially 225 men were called up for service. By the end of 1914 this number had risen with volunteers to 367. In total, 800 employees served throughout the War, from all levels and all departments. 103 were killed in action or from wounds.

The Company's immediate response was one of employee support. Employees who were called up or who volunteered for military service were paid half their wage whilst in service. This payment could be made to a dependant of their choosing. Whilst serving, the company also promised to keep their position open for them on their return. All employees discharged on medical grounds were taken back on full pay. For those employees killed in action who had less than five years' service with the Company, a special provision was made so that their widows would receive a pension of 4/- per week with an allowance of 1/- extra for every child up to the age of 15.

From November 1914, a lady visitor (Miss N. Keenan Coleman) was employed to check on the welfare of wives of men on active service. Throughout 1914 and 1915 senior members of staff also called upon the wives of brewery employees on active service to enquire on their welfare.

Following a meeting on 11 January 1915, a new committee and fund was established to help keep in touch with employees who were on active service. The committee was known as the War Gifts Committee and operated throughout the War. We can see from the committee's 1917 report that the fund itself received support from the board, staff, brewery tradesmen and labourers. The committee also organised special fund-raising activities such as concerts, and Viscount Iveagh made a personal contribution in November 1916 for special Christmas parcels to be sent.

The main purpose of the committee was to prepare and send parcels of food and clothing to brewery employees. Parcels were sent every three months, starting in February 1915. Great efforts were made to make the contents of parcels 'as attractive as possible' and they contained items such as Café au Lait, cocoa,



The Great War, 1914 – 1918 Roll of Honour. Guinness Archive, Diageo Ireland.

brawn & beef, sausages, salmon, sardines, herrings, condensed milk, barley sugar, peppermint, ginger chips, chewing gum, curry powder, cigarettes, tobacco, pocket and clasp knives.

The experiences of many brewery employees have survived in accounts of their time in service. These moving accounts give us an insight into what it must have been like to leave Ireland to serve in the War. Take the case of G.J. Benton, a hop farm employee who regularly corresponded with Thomas Bennett Case, a brewer. In one letter, Benton is writing from his hospital bed in Southampton, England where he is recovering from being 'gassed'. He writes "It was a new kind of gas a mustard sort, which burns and effects (sic) the eyes. I was burnt about the arms & chest, my eyes & throat were also effected" (sic).

Throughout the War restrictions were also placed on the brewery's trade and transportation arrangements. Brewery property was subject to requisition by the Government for the War effort. The company's fleet of steamers were all requisitioned by the Admiralty for

have so kindly thought
of the men in the Trenches
I am
Yours gratefully
W.E. Tripp
Cpl. Royal Fusiliers

will be greatly appreciated
by the men still out there
everything is useful
especially the "lighter"
Matches being so hard
to get and then to
keep them dry and then
when one strikes a match
theres the shout "put
that light Out" the
"lighter" does away with
all that So Thanking
all the Friends who

War Gifts Committee Correspondence. Guinness Archive, Diageo Ireland.

missions at sea. These were highly dangerous missions and we know from our records that the SS Barkley was sunk by a torpedo in the Irish Sea on Friday 12 October 1917, with loss of five lives.

A commemorative roll of honour was produced as a book, to be presented to all surviving employees, and the widows and families of those who were killed during the War. The book - a number of which still survive today - was given in a presentation box over several days from Monday 12 December 1921.

The Little Museum of Dublin, in collaboration with the Guinness Archive, will open a new First World War exhibition in February 2015.

Patricia Fallon

Guinness

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THE STAFF ARE ENTERTAINED BY THE DIRECTORS



THE "GREYHOUND HOTEL," CROYDON. 15TH APRIL, 1937.

The brewery family dining at the Greyhound Hotel, Croydon. Anchor Magazine, May 1937. Heineken UK.

In the family way

Kenneth Thomas explores the use of in-house journals in the brewing industry.

In November 1919, a small, 32 page magazine was published in London. Slight it may have been, but it came with grand designs. It was called *Hand in Hand*, cost 6d, and claimed to be the first of its kind, being 'a little journal from Watney Combe Reid & Co Ltd of the Stag Brewery, Pimlico, and The Brewery, Mortlake'. The era of the in-house company magazine had arrived in the British brewing industry. The first issue set the tone, with articles on the dangers to the industry of nationalisation, a list of those employees who were decorated in the First World War, information about the firm's own convalescent homes, and newsy personal items concerning the brewery's employees. The establishment of a brewery sports club was also announced, including the purchase of playing fields next to the Mortlake brewery premises.

Hand in Hand was an enduring success and lasted until the 1980s, changing its name to *The Red Barrel* in 1932. But it was not alone for long. In 1921, Southwark brewers Barclay Perkins & Co began printing their *Anchor Magazine*. In 1926 the Reading firm H & G Simonds issued a monthly *Hop Leaf Gazette*, and from 1929 Truman Hanbury Buxton & Co, based in Spitalfields, published *The Black Eagle*. The naming of each journal followed a pattern as a red barrel, an anchor, a hop leaf and a black eagle were the respective trademarks of the four breweries. Also, each of the journals lasted for the lifetime of their companies. Such longevity begs a number of inter-related questions: why were they established, why did they endure, why did they die, and what use are they as an historical resource?



“To the employees, the journals became another bond that cemented their familial relationship with the brewery”

Front cover showing the Stag Brewery, Pimlico. *Hand in Hand*, December 1923. Heineken UK

Firstly, these company magazines flourished in the aftermath of the traumatic First World War. The breweries were family-run firms, and each firm essentially constituted a large family. Within this family could be found security and safety from a hostile world. The directors, patrician and paternal, not only operated their brewery for the advantage of the shareholders, but also held a genuine concern for the welfare of their workers. Hence the regular articles in the house journals on welfare benefits, sporting facilities, and company-owned housing. Size was also important. To make an in-house journal successful and viable, the brewery's workforce had to be a reasonable size - Watney's and Simonds, for example, each had about 1,200 workers in the 1920s.

The journals also provided the directors, or the parents, with an outlet for their concerns about trade conditions - the example of prohibition in America, changes in licensing laws, the rise of trade unions, and the iniquity of beer taxation. All these factors, they warned, could affect the solidarity and cohesiveness of their family unit. By and large, it must be said, they were preaching to the converted.

To the employees, the journals became another bond that cemented their familial relationship with the brewery. Each month they could read about their fellow workers getting engaged, having children, retiring, or scoring a century for the firm's cricket team when playing on their own sports ground against a rival brewery. They could see photographs of other brewery departments, or the firm's public houses and landlords, or of the recent

workers' outing to Clacton or Folkestone. Also, and not uncommon, were pictures of the directors themselves who loomed large in the workers' lives. The directors could not possibly have known each individual employee, but all the employees knew them and this was a link reinforced by the in-house journals.

From the 1970s onward changes in the structure of the British brewing industry led to ownership by much larger national or international companies, and then the need for in-house journals started to recede. Once they had been the lifeblood of a thriving, geographically centred family firm, but now they seemed anachronistic in a modern corporate multi-national world. In other words, they became 'old-fashioned', and news of the marriage of Mr Jones in the brewing room to Miss Lewis of the bottling hall was now no longer of any interest in such a large company, nor was such a story needed anymore to bolster the warm feeling of belonging to a firm that also represented a family.

However, as an historical resource, in-house journals have an everlasting usefulness. For example, inside the fully illustrated February 1924 issue of *Hand in Hand* can be found: an article on Norway's experience of prohibition; another on de-cluttering your home; three obituaries; reports on the billiards and football teams; general staff news; pub landlord changes; the recent poultry whist drive; and a piece on the positive advantages of drinking Watney's beer. And all for sixpence!

Kenneth Thomas

Heineken UK

30 years of Unilever Archives and Records Management

Here at Unilever Archives and Records Management (UARM) we are well-versed in assisting Unilever in celebrating significant anniversaries. 2014, for example, saw Colman's turn 200 with limited edition packaging featuring artwork sourced from UARM. It's not so often that we get to celebrate our own milestones however, and so, with UARM itself turning 30 we decided to use this fabulous opportunity to get our message heard throughout the business.

12 November 2014 marked the official launch date of a year of celebrations and the culmination of months of hard work by the whole team. Members of UARM travelled to Unilever's London headquarters to put on a 30th Anniversary Spotlight event. This was a brilliant opportunity to talk to our colleagues in person, to share our enthusiasm and to explain what services we offer. Our online catalogue (www.unilever-archives.com) also went live that day, so they were able to guide its potential users through the search process. We are already getting a steady stream of enquiries from internal users and it's pleasing to have been able to measure the success of the event in this way. The event coincided with the main week of activities for Explore Your Archive 2014 so we asked everyone we spoke to write down what archives meant to them and stick their answers on a board in exchange for a UARM mug that featured old brand adverts. It was encouraging to read how much value our colleagues place on the safeguarding of Unilever's heritage. The key themes running through the 90+ submissions received were accountability and the concept of 'letting our past guide our future decisions'.



Unilever is a global business with staff in many locations so we have also set up a mini-site within our intranet devoted to our anniversary. This means that everyone has the chance to learn about us, regardless of geography. From there, our colleagues can access a written history of our department and recordkeeping in Unilever and a timeline tracking Unilever and UARM's major developments over the last 30 years. The whole UARM team have also selected our 30 favourite things from the archives which provides a showcase into the diversity of our collections. We have developed a 30th anniversary version of the UARM logo for use in all our communications for the whole year which has been a great way of drawing together all the separate streams of activity.

“One of the most exciting features of our celebrations has been the creation of a series of video shorts exploring the theme of ‘what archives mean to me’”



Explore your archive board. Copyright Claire Tunstall.



Spotlight Event.
Copyright Claire
Tunstall.

One of the most exciting features of our celebrations has been the creation of a series of video shorts exploring the theme of ‘what archives mean to me’ in order to challenge people’s perception of what archives are. The 12 videos will be released on a monthly basis to Unilever’s internal video sharing site, U-View. We started with one of our graduate trainees, Barnaby Bryan, who acted as our guinea pig and did a stellar job of articulately explaining his role and what led him to the profession. Once we were satisfied that we were able to produce good quality films simply using minimal lighting equipment and an iPad, we reached out to some of our key stakeholders and were delighted that everyone we approached was more than happy to sit down and answer our questions. From outside of the business we have interviewed both Dr Dmitri van den Bersselaar, the Head of History at the University of Liverpool who regularly conducts research using the United Africa Company collection, and Dr Melinda Haunton from the National Archives. Within Unilever we have recorded Marc Mathieu, Senior Vice President of Marketing speaking about the ‘power of looking back if you want to look forward’ to launch the video series. We have set our sights sky high and in the New Year will be recording an interview with Paul Polman, CEO of Unilever about what archives mean to him. The passion with which our interview subjects have spoken has been a revelation and we are well aware of the power these films will hold for us as tools for advocacy in the future.

Overall, commencing celebrations for our 30th anniversary has been a very positive experience for UARM. It has provided us with the opportunity to learn new skills, to strengthen our network of contacts across the business and stimulate debate, and to draw together as a team to reflect on our achievements and to look ahead to what will hopefully be many more years of success!

Claire Tunstall

Head of Art, Archives and Records Management
Unilever

Laura Giles

Archivist (projects), Unilever

Barings and The First World War

At the end of July 2014, The Baring Archive published *Barings and the First World War*, an online exhibition to mark the centenary of the beginning of the conflict. The exhibition, which draws on material in The Baring Archive, can be viewed at www.baringarchive.org.uk/features_exhibitions/barings_and_the_first_world_war

The Baring Archive contains material relating to the bank’s work, from its foundation in 1762 through to its acquisition by ING in 1995. As well as a wide range of documents relating to the firm’s business, there are also staff records which reveal more about the individuals at the company. The new exhibition draws on both elements to give a picture of Barings during the war years.

In total, 56 of Barings’ staff saw service, of whom ten were killed or reported missing. A further 11 were seriously wounded. Barings produced a War Service List at the end of the war and a war memorial was installed at the firm’s Bishopsgate office. Among the dead was Patrick Shaw Stewart, a director of the firm, who is sometimes listed among the war poets on the strength of his poem *Achilles in the Trench*, written shortly before Gallipoli.

The First World War had a huge impact even on those members of staff who, for whatever reason, did not actually see active service abroad. By mid-1915 more than half the male staff had gone and there were more women than men in the office. In August 1914, Barings employed 43 women and this number had risen to 78 by June 1916.

BARING BROTHERS & CO., LIMITED.

WAR SERVICE LIST, 1914—1919.

AITKEN, R. R.	Lieut., 10th Batt. "The King's" Liverpool Regt. (Liverpool Scottish)	France	Wounded, August, 1916
ALLANSON, H. P.	2nd Lieut., 1st Batt. Suffolk Regt. (attached 2nd Batt.)	France	Reported Missing, July, 1916
ATKINS, C. J.	Lance-Corporal, 1st Batt. Royal Irish Rifles	United Kingdom	
BABINGTON, P.	Colonel, 50th Wing, Royal Air Force	France	D.F.C., Military Cross
BARING, E. B.	Captain, 9th Batt. Hampshire Regiment	India and Siberia	Croix de Guerre
BARING, OLIVER	Lieut., Royal Naval Volunteer Reserve	Mediterranean	
BARING, THE HON. W.	Lieut., Royal Naval Volunteer Reserve, 1st B.C.S.	North Sea	
BEDFORD, E. R.	Cadet, Artists Rifles O.T.C.	United Kingdom	
BLAKEY, F. E.	2nd Lieut., 7th Batt. Royal East Kent Regt. ("The Buffs")	France	Wounded, September, 1918
BOWLES, H.	Private, Army Service Corps, M.T.	United Kingdom	Discharged as unfit for active service owing to accident, May, 1916
BURDEN, E. A. R.	Bombardier, 201st Siege Battery, Royal Garrison Artillery	Palestine, France	Wounded, June, 1918
BURNS, M. W.	Corporal, 7th Batt. "The King's" Liverpool Regiment	France	
CARTER, H.	Captain, Grenadier Guards	France	Wounded, March, 1916
CLARKE, H. G.	Corporal, 5th Batt. City of London Regt. (London Rifle Brigade)	France	Military Medal
COULSON, G. L.	Royal Naval Volunteer Reserve	North Sea	
DUNLOP, J. T. L.	Lieut., 139th Heavy Battery, Royal Garrison Artillery	France	Died of Wounds received in action May, 1918
DYALL, A. P.	Private, Honourable Artillery Company		
FENNELL, L. J.	Rifleman, 15th Batt. County of London Regt. (Civil Service Rifles)	France	Killed in action, May 22nd, 1918
FOTHERGILL, E. A.	Cadet, Royal Air Force	United Kingdom	
GAIR, H. H.	Lieut., 4th Batt. Dorsetshire Regiment	France	Died of Wounds received in action May, 1918
GAYTER, G. H.	Private, attached General Staff Intelligence "B" G.H.Q.	France	
GRANDFIELD, J.	Lieut., 3rd Nigeria Regt., West African Frontier Force	France, East Africa	Wounded
GRATTON, W. C.	Private, 53rd Batt. Manchester Regiment		
GRAY, G. E. M.	2nd Lieut., 9th Batt. Northumberland Fusiliers (attached 14th)	France	Killed in action, 18th July, 1916
GRIFFITHS, T. A.	Rifleman, 6th Batt. "The King's" Liverpool Regiment	France	Reported Missing, December, 1917
HALL, L. E.	Lieut., 1st Batt. King's Royal Rifles	France	Military Cross
HAMPTON, R.	Lieut., Royal Field Artillery	France	
HAWARD, A. J.	Lieut., Royal Field Artillery	Gallipoli, France	
HAWARD, W. F.	2nd Lieut., 8th Batt. Lincolnshire Regiment	France	Wounded, July, 1916
HEBB, M. A.	Lieut., Royal Air Force	London Air Defences and France	
HENDERSON, H. G.	Major, 4th Batt. Essex Regiment	France	
HOSKINS, L. W.	Private, Royal Army Medical Corps	France	Wounded, May, 1917
HOTINE, J.	Lieut., 9th Batt. Essex Regiment (attached Machine Gun Corps)	France	Wounded
HULME, W. O.	Lieut., 8th Batt. Devonshire Regiment	France	Died of Wounds received in action September, 1918
HUNT, G. W. CAREW	Captain, Royal Marine Light Infantry (Naval Intelligence Dept.)	Admiralty	
INGRAM, E. D.	Sergeant, Army Ordnance Corps (attached 1st Cavalry Division)	France	Mentioned Service Medal
JAMES, R. F.	2nd Lieut., 5th Batt. Royal Fusiliers	France	
LAURENCE, B. S.	Cadet, Inns of Court O.T.C.	United Kingdom	
LYONS, E. F.	Major, 10th Batt. Devonshire Regiment	France, Salonica	Wounded, April, 1917
MORGAN, J.	2nd Air Mechanic, Royal Air Force	London Air Defences	Military Cross, 1918
NIXON, F. C.	Private, Royal Army Medical Corps	Salonica	
PALMER, F.	Private, 15th Batt. Royal Welsh Fusiliers (1st London Welsh)	France	Died of Wounds received in action October, 1918
RANDELL, D. M.	2nd Lieut., Royal Engineers (Signals)	France	
READ, GEORGE	Sergt-Major, Honourable Artillery Company	United Kingdom	Time expired 31st March, 1918
RODFORD, H.	Trooper, 11th Yeomanry Cyclist Regiment, 2/1 Berks Yeomanry	France	
SCOTT, A. V.	Captain, 13th Batt. North Staffordshire Regiment	France	
SELF, A. H.	Lieut., 287th Siege Battery, Royal Garrison Artillery	France	
SEAF, K. W.	Gunner, D. 157th Battery, Royal Field Artillery	France	Wounded, October, 1918
SHAW-STEWART, P. H.	Lieut-Commander, Royal Naval Volunteer Reserve	France	Croix de Chevalier de la Légion d'Honneur, Croix de Guerre
SIM, S. G.	Captain, Machine Gun Corps	France	Killed in action, 30th December, 1917
TAYNER, H. P.	Lieut., 6th Batt. Essex Regiment	Gallipoli, Palestine	Wounded, September, 1916, and September, 1918
TREFUSIS, D. R.	Lieut., Royal Horse Guards 8th Machine Gun Squadron	France	Killed in action, 27th March, 1917
TUBBS, W. E.	Lieut., Tank Corps	France	
TUPPER, S. J.	Leading Aircraftman, Royal Air Force	France	
VENABLES, C.	Captain, 13th Batt. County of London Regiment	France	
WHITFIELD, V. H.	Wireless Observer, Royal Air Force	North Sea	

—W. & B. Ltd.—



An Imperial Russian Government Treasury Bill. Courtesy of The Baring Archive.

With the outbreak of war in 1914, Barings' relationship with the Russian government grew significantly more important. The Russian government borrowed on an unprecedented scale and in particular from its allies, the governments of Britain and France. In Britain the funds were raised through the issue of Imperial Russian Government Sterling Treasury Bills discounted at the Bank of England. Barings acted as the Russian government's adviser for these issues. In addition, Barings managed a huge volume of transactions which the Russian government entered into with foreign suppliers for the purchase of items for the army. Hundreds of thousands of instructions were received for payments for supplies such as boots, barbed wire, ammunition and motor vehicles. Barings' relationship with Russia ended abruptly with the 1917 Revolution, and was not revived for 60 years.

John Baring, 2nd Lord Revelstoke, became an acknowledged expert on Russian finances, bridging an important gap between the British and Russian governments. He was consequently given the honorary title of Minister Plenipotentiary and sent as a British financial expert to the Allied Conference at St Petersburg in 1917. The Russians were demanding economic and military aid of a further £400 million, a huge sum. The purpose of the mission was to ascertain exactly how much was needed and the timeframe involved. Some years later, Lord Revelstoke was invited to be a British delegate to the conference on German reparations which produced the Young Plan.

After the end of the war, surviving staff began to return to Barings. Many were not back until late 1919 and on 29 November 1919, a dinner was held to honour those colleagues who had served in the war. Staff and clients alike found that the First World War led to changes in Barings' business. For instance, after the war licences were required for foreign issues on the London market. In the 1920s, priority was given to issues for reconstruction in Europe, leading to a geographical shift in Barings' business. In contrast, the volume of issuing business for Argentina, Canada, the US and Russia reduced significantly.

Moira Lovegrove

The Baring Archive

www.archives.org.uk

Building for the future

The National Army Museum aims to capture its unique history by establishing its institutional archive, as part of a major redevelopment project.

Though the doors of the National Army Museum in Chelsea are currently closed, *Building for the Future*, a major redevelopment project supported by the Heritage Lottery Fund, is underway to revolutionise the building and the visitor experience. One of the many projects going on behind the scenes is the appraisal and cataloguing of the Museum's business records with the aim of capturing its unique history through a new institutional archive.



The Museum's first curator Lieutenant Colonel C.B. Appleby in the Indian Army Memorial Room, Sandhurst, 1960. National Army Museum.



HRH Queen Elizabeth II opening the new museum in Chelsea on 11 November 1971. National Army Museum.

The initial idea for a National Army Museum was first discussed over 65 years ago, but it wasn't until 1957 that an opportunity arose to expand the museum at Sandhurst Royal Military Academy in Surrey. At this time the Sandhurst Museum consisted of a handful of displays on the pre-partition Indian Army and the disbanded Irish Regiments.

With plans to end National Service and restructure the Army came a threat that regimental museum collections around the country may be left without a home. Individuals including Field Marshal Sir Gerald Templer, the Chief of Imperial General Staff, and Sir Edward Playfair, Permanent Under Secretary at the War Office, were adamant that a national home for the history of the Army should be established. With the help of colleagues at Sandhurst, they were able to secure an old riding school to house the Museum temporarily. In the first five and a half months it attracted 24,491 visitors. Templer had ambitions to eventually get the Museum in to its own home in Chelsea. It was his passion for this project that drove Templer to work tirelessly to secure funds and historical artifacts for the new building, which opened its doors in 1971.

As the origins of the Museum lay in the War Office and the Treasury, its very early history is captured in

these record series at The National Archives; a story that the business archive within the Museum wants to complement and continue. The aim is to open up as much as possible for future researchers to access information easily.

The last three years have seen a lot of preparatory work being undertaken with the implementation of a paper and electronic records management system, and the centralisation of approximately 1000 boxes of non-current paper business records. The Museum had recently developed a barcoding system for the movement, tracking and locating of artifacts. The team then tested the box-level barcoding on the Museum's records with great success. Box movements can now be instantly updated on the database with a few taps on a tablet computer and a handheld scanner, revolutionising the way in which the collection and the Museum's business files are accessed and tracked internally.

The next phase, to create the business archive, is now commencing. The initial step is to select appropriate records for a research collection from the Museum's business files, based on legislation and retention periods. Some of the first records to be appraised and catalogued will be core records such as the Annual Reports and documents surrounding the Museum's arrival in Chelsea.



Collection of horses created by supporters and visitors of the War Horse exhibition, including the signed horses of Michael Morpurgo, actor Tom Hiddleston, and author and illustrator Michael Foreman. National Army Museum.

The project team will then look at various marketing materials, exhibition files, photographs, press releases, media clippings, and the records of events and visits of notable individuals. Potential digitization projects for preservation purposes will also be identified to enhance access. The primary focus is on the paper archive but digital records are also in the later stages of the plan.

The project has also been an excellent opportunity to offer volunteer placements. In the preparatory stages, volunteers helped sort boxes and list records on to the bespoke database, built in-house. Since April 2013, volunteers have contributed approximately 740 hours to the project, which has been invaluable. All volunteers have become skilled at appraisal, listing, repackaging and cataloguing, and a number of them have gone on to paid roles within the sector. The next stages of the project include a further volunteer role, though it will have a greater focus on cataloguing than the earlier stages.

Creating an archive from scratch is an exciting opportunity, but also an enormous undertaking. The preparatory stages have already returned great internal benefits, as staff from all departments have been using records to support their work in the *Building for the Future* project. It is hoped that as the records get opened up, external audiences will find the records just as interesting.

Gillian Butler
Records Officer



ARC magazine is a great read - but are you also reading ARA TODAY?



ARA TODAY is your fortnightly e-newsletter. If you haven't been reading it, you may not know about the latest training courses, the availability of bursaries, special member discounts, what the latest sector research is telling us.... Every issue also has up-to-the-minute news from the ARA's Chief Executive.

If you're not receiving ARA TODAY in your inbox, you may need to add ARAToday@news-archives.org.uk to your address book to make sure your newsletter is not being rejected – or talk to your local technical colleagues.



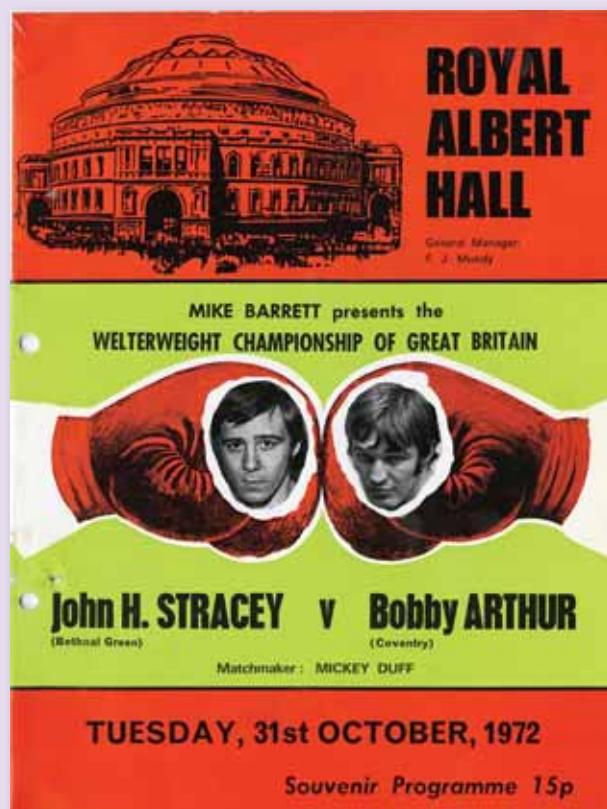
From ballet to boxing

Volunteer Hannah Wilkinson talks about her pre-course experience at the Royal Albert Hall.

The Royal Albert Hall is a charity, so one of its main priorities is opening up the Archive to the public. This involves allowing researchers into the Archive by appointment and answering enquiries (usually family history) over the phone or by email. My responsibilities as an Archive Assistant include helping to answer these enquiries, assisting with staff tours of the Archive, and helping with public displays which share the Hall's history with its 1.7 million visitors each year.

However, the most important project I have been working on is the archive event database, which will be made available to the public for free on the Hall's new website in early 2015. Users will soon be able to find out how many times a certain band or performer has appeared at the Royal Albert Hall, what they sang, what archival material we hold from the event (programmes, handbills, posters etc), if any of their family members have performed at the Hall and other information that is currently only accessible by contacting the Archive team.

At the moment I am working on adding images of 1970s and 1980s programme covers to the database. So far there are hundreds of images connected to performance records which will help to enhance the user's experience. The public will be able to discover more about the variety of events that have taken place at the Hall since it opened in 1871, including classical music concerts, operas, ballet, circus performances, hairdressing contests, and boxing, wrestling and tennis matches.



1972 Boxing Programme Cover. Royal Albert Hall Archive.



Albert Hall Postcard, 1906. Royal Albert Hall Archive.

“ *The public will be able to discover more about the variety of events that have taken place at the Hall since it opened in 1871* **”**

Last month the Hall hosted the Business Archives Council (BAC) conference, the theme of which was 'Challenging Perceptions of Access to Business Archives'. This was a great opportunity to see how different archives used social media to raise awareness about their collections and communicate with researchers. I never realised that so many companies had archives but the conference helped illustrate that it was hugely important for businesses to keep archives to preserve their history, not just for arts institutions and local government offices.

Of particular interest to me was the case study of Pentabus Theatre. Rachael Griffin gave a great presentation about their success in obtaining a cataloguing grant from the BAC. It was amazing how much the company had managed to achieve with what did not seem like a huge sum of money and the dedication of their volunteers.

Working at the Royal Albert Hall has been a fantastic experience. Not only have I learnt a lot and gained valuable experience of using CALM to catalogue collections, but I have also had a chance to see how an archive fits into a business and how different groups of people use the records.

Hannah Wilkinson

Royal Albert Hall



1950 Folk Dance Programme Cover. Royal Albert Hall Archive.

Anyone for Horlicks?

Jill Veitch talks about the latest cataloguing project at GSK.

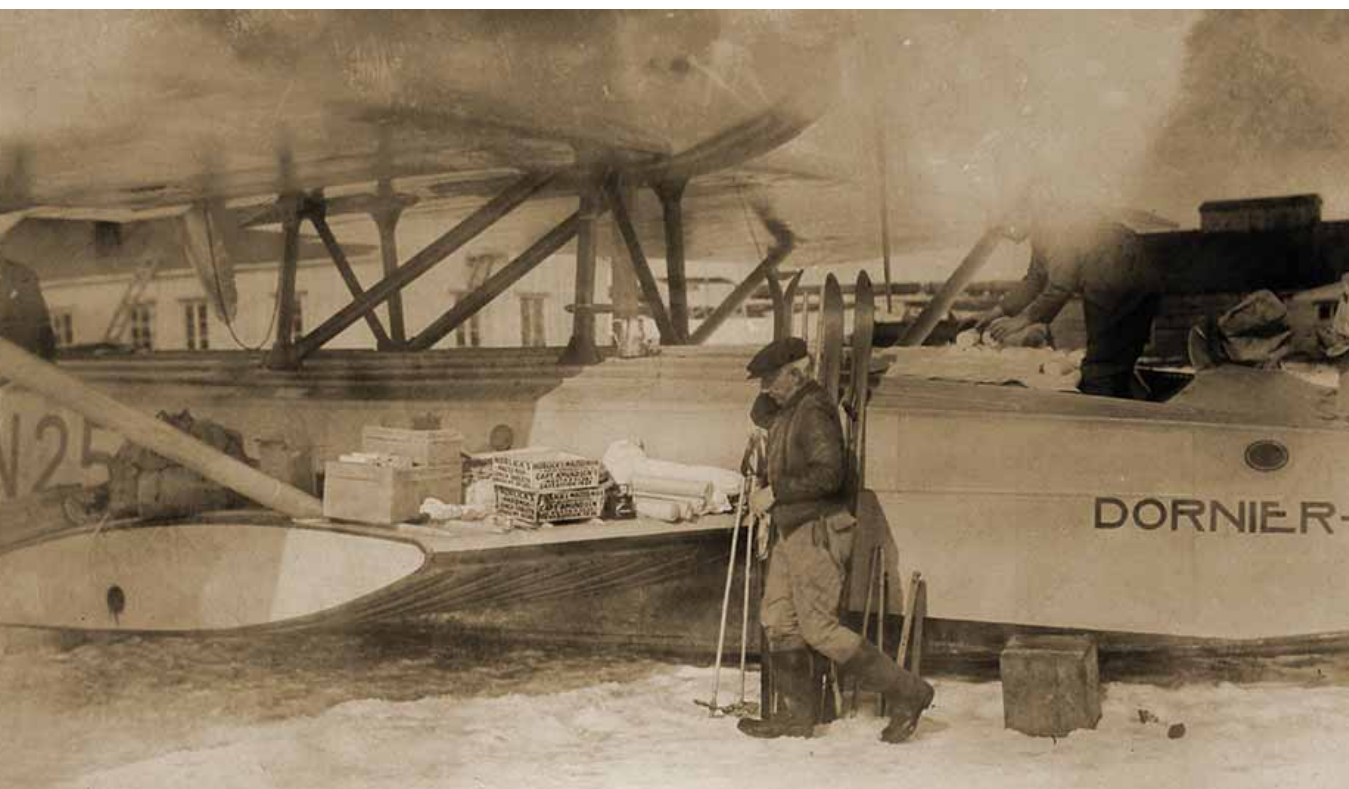
GSK is a multinational corporation with many roots going back through legacy companies. Some of these date back to the earliest days of the British pharmaceutical and food industries and extant GSK records go back to the 18th century.

Partly due to recent outreach and awareness work, some money was made available to invest in the Heritage Programme. It was decided that the collection at the Horlicks factory was a priority because it is one of the few full and complete archival collections that is held within the company. It is also a fairly compact collection and formed an easily achievable project.

Horlicks was founded in 1873 in Chicago by William and James Horlick, brothers originally from the UK.

The glass plate negative in its box. Image courtesy of the GSK Heritage Archive.





The digitised negative: Admunsen with his plane. Image courtesy of the GSK Heritage Archive.

James had trained as a pharmacist and together they developed and produced a malted milk powder. It was popular because it was a cheap and simple form of nutrition for people in the growing industrial cities of the US. Business was so successful that James came back to the UK in 1890 to set up a London office and a factory site was also soon established in Slough, on land owned by Eton College. The Horlicks brand has been produced on this site since 1906.

This site also houses the Horlicks archive; a few years ago the then Site Director joined the Board of Slough Museum where he met the Museum's Secretary, Elias Kupfermann and invited him along to have a look. Elias is museum trained and has written several books on the local history of the Slough area. Since his first look, Elias has visited the site regularly, where he has brought the collection together from all over the building. Due to other commitments Elias had never been able to sort or catalogue the collection in any way.

Our initial task was to develop a project plan and also to recruit someone to do the cataloguing. Because of his knowledge of the collection and his eagerness we hired Elias. We did have some concerns about his lack of archival training so we advised he attend a day long introductory course and also developed a set of guidelines for

him specifying GSK's archival hierarchy and description style. I estimated it would take 16 days for Elias to process the Horlicks collection applying our 'more access, less processing' approach. However to allow for slippage we hired Elias for 24 days over 12 weeks which was fortunate because by the completion of the project the collection had grown by more than double with all the items that were discovered in the basements.

Having never previously managed people, it felt rather odd being a new (rather young) professional, giving guidance and instructions to someone a fair bit older than myself. However, by being available to 'hand hold' and by using the detailed guidance or 'cheatsheet' the project worked out well in the end - albeit later than planned. One lesson learnt from this experience would be that I should have tried harder to control Elias' instinct to list things in a lot of detail because of his enthusiasm for the collection. In the end though, after four months, we did manage to achieve our objective - a usable catalogue of the Horlicks archive.

As a sideline to all of this, the item we were most intrigued by was a fragile, but intact, glass plate negative of a man in front of a seaplane. The box label says 'Loading Capt Amundsen's plane for North Pole Expedition 1928.' Horlicks was recognised by explorers to be a nutritious



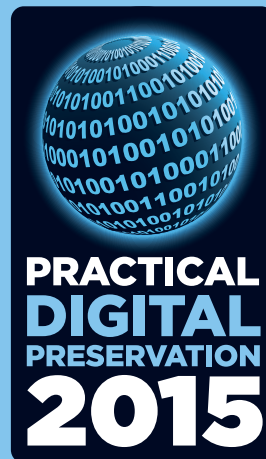
Horlicks advertisement: Little girl with the Royal Standard. Image courtesy of the GSK Heritage Archive.

“It was popular because it was a cheap and simple form of nutrition for people in the growing industrial cities”

and filling foodstuff, and as it came in a tin it was easy to carry and prepare. William Horlick caught onto this and gave away crates of the product to explorers like Amundsen; one of these can be seen perched on the wing of the plane. The plane's ID can be seen too: N-25 was one of two seaplanes used by Amundsen on his 1925 expedition to the North Pole. It is lucky that the negative was safely hidden for so long and even luckier that I didn't damage it in my eagerness to digitise it myself, using my monitor as a lightbox and capturing the image with my iPhone. I think the end result looks rather good though.

Jill Veitch

Heritage Archivist, GSK



Practical Digital Preservation 2015 is a series of workshops and webinars on how to manage, preserve and give access to digital records. Each full-day workshop and one-hour webinar is offered **FREE OF CHARGE** to ARA members.

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The 5 Step Digital Preservation Journey

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Practical OAIS Digital Preservation

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Practical OAIS Digital Preservation

20 May 2015 in Bristol

The 5 Step Digital Preservation Journey

17 June 2015 in Birmingham

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Digital Preservation in the Cloud

21 January 2015

Achieving ISO Standard for Digital Preservation

18 February 2015

Aligning Records Management with Digital Preservation

18 March 2015

Synchronising Axiell CALM with Digital Preservation

15 April 2015

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Crowdsourcing at HSBC Archives

Within the Midland Bank collection of HSBC's archives, there are four boxes of index cards. This may sound unremarkable, but these cards document every member of staff that left the service of Midland to fight in the First World War. There are approximately 4,000 of these cards: one for each man that served.

The war cards have always been a firm favourite amongst our visitors. No matter people's interests or research areas, they seemingly cannot help but be touched by these emotive archives. What makes these records even more fascinating is the 'Remarks' section, giving information about what happened to the individual during the conflict. Some are rather sparse, but others though have long stories about the soldier's experiences, where he travelled, and what battles he was involved in.

In 2013 we decided to use the war cards as the focal point of a project to commemorate the 100th anniversary of the First World War the following year. The plan was to go digital - visitors to the archives had enjoyed the war cards for as long as we could remember; now we wanted to give even more people the chance to explore them.

Working with HSBC's IT Innovation team, we embarked upon a three phase project. The first of these phases was to digitise the war cards. Whilst this may sound fairly straightforward, in reality it was anything but. We knew that we couldn't scan such a large volume of records on our flatbed scanner in the archives, but good networking (and a little bit of luck) meant we were able to visit HSBC's central scanning team, based in Coventry. For two days in the summer of 2013 they gave up their usual tasks of scanning customer forms and mandates to help with the war cards effort. However, first we had needed to prove that the heavy duty machines would not damage our precious archives. After numerous tests with scrap card (and many bitten fingernails) we pushed our first batch of war cards through. And as if by magic, all 4,000 had been scanned and captured digitally 48 hours later.

The second phase of the project was to turn the captured images into searchable data. Optical Character



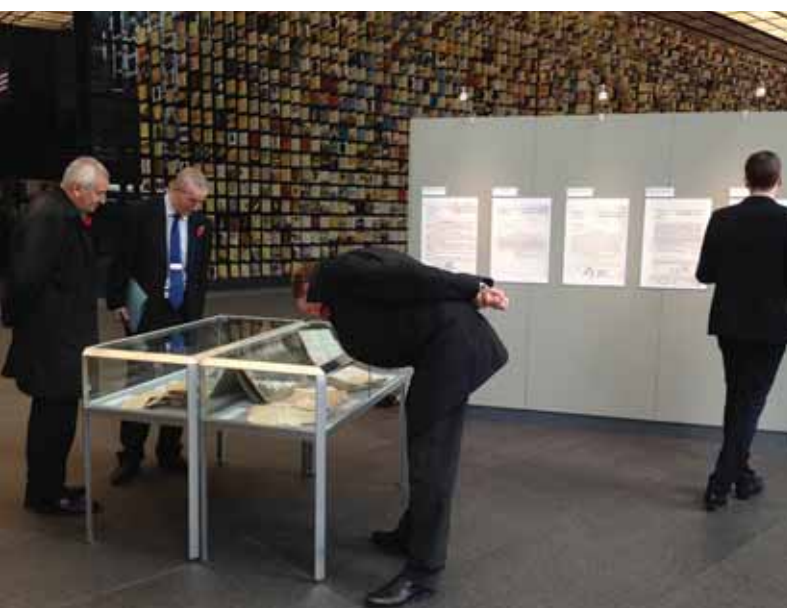
The Midland Bank war cards. Courtesy of HSBC Archives.

Recognition was not an option, due to the complexity of the handwriting. So we decided to try something new at the bank: crowdsourcing. Together with the Innovation team, we put together a system that would easily enable staff volunteers to transcribe the cards. We tested the system with a group of 20 volunteers; the first batches of images were transcribed in just a few hours. So we added more images and opened the doors to more people. Word spread, and by the end of the campaign we had 275 transcribers registered. The pace increased dramatically, and at our peak we saw 5-10% of the cards transcribed per day. Our top ten transcribers alone captured 1,547 cards, which was an amazing effort.

Following this, the archives team went through a process of approving the transcriptions. As well as correcting errors or helping add words the volunteers had struggled to read, it was a great chance for us to see the records in more detail too. We read many moving stories, learned more about some of the unusual regiments the men joined, and even uncovered some light-hearted tales, such as that of a man who was sent home because at six feet ten inches, he was deemed too tall for the trenches!

SURNAME ...	Nurse		
CHRISTIAN NAMES...	Edgar Branson		
NUMBER AND RATING OR RANK	208890 - Gunner		
DECORATIONS ...	—		
REGIMENT OR OTHER UNIT ...	A. F. W. Recruits		
BRANCH.	DATE OF BIRTH.	DATE OF ENTERING BANK'S SERVICE.	DATE OF JOINING H.M. FORCES.
PADDINGTON	14 June 1896	15 Nov 1912	July 1917 [P.T.O.]

War card for Edgar Nurse. Courtesy of HSBC Archives.



Part of the First World War exhibition at HSBC's head office. Courtesy of HSBC Archives.

The third phase of the project was to make the cards and their searchable transcriptions available externally. We wanted to ensure that as many people as possible would have free access to the records, and so considered a partnership with the IWM. The museum was launching its Lives of the First World War project - a permanent digital memorial for the 8 million people in the UK and the Commonwealth involved in the First World War - at the same time as the HSBC project was progressing. After meeting with the IWM team it seemed a natural progression for our once internal project to move externally with them, and on 4 August 2014 the Midland Bank war cards were unveiled to the world.

“No matter people's interests or research areas, they seemingly cannot help but be touched by these emotive archives”

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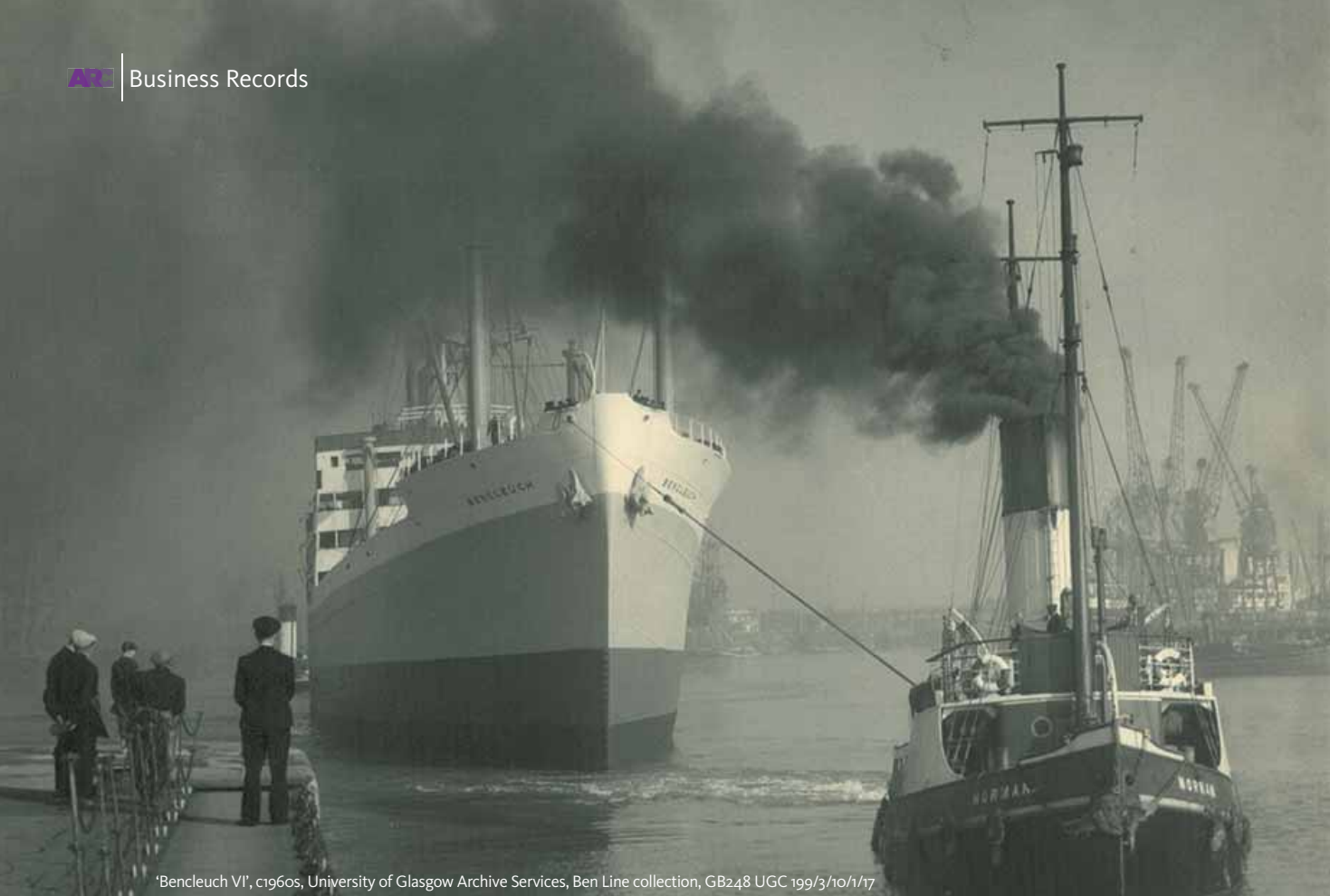


Edgar Nurse, an employee of Midland Bank who joined the Royal Field Artillery. Courtesy of HSBC Archives.

We have received fantastic support and feedback from our colleagues in HSBC, and our work culminated in an exhibition at the bank's head office in November. The project has been a joy to work on. Bringing such fascinating records into the digital age has been one of the most rewarding pieces of work I think I'll be involved in for a very long time; and it's exciting to now consider other records that could be brought to life with the power of crowdsourcing.

The war cards can be viewed at www.livesofthefirstworldwar.org

Rachael Porter
HSBC Archives



'Bencleuch VI', c1960s, University of Glasgow Archive Services, Ben Line collection, GB248 UGC 199/3/10/1/17

The Ben Line cataloguing project

Highlighting the hidden treasures and many uses of a business collection

In 2013, E. G. Thomson (Holdings) Ltd. gifted around 20 shelf-metres worth of records from Wm. Thomson & Co. and their family-run Ben Line shipping company to the Scottish Business Archive. Additionally, the depositor also generously provided funding for a cataloguer and repackaging and preservation materials.

The records span from 1806 to 1992 and include financial records, ship articles, staff records, plans, photographs, correspondence, and publicity material. There are also more unusual items for an archival collection including badges, buttons, flags, an embossing seal, parts of crew uniform and even a do-it-yourself ship model kit. The collection provides a comprehensive record of the origin, growth and diversification of an iconic Scottish shipping company.

Whilst cataloguing the material, fascinating discoveries have been made, which speak of the diverse tangents that are often buried within business collections: hooks that can be used to draw a wider audience to a collection that at first glance may appear to have a limited user base. Such items include a sailor's prisoner of war diary

that features sketches and photographs of his German prison camp; caricatures of friend and foe; drawings of his ship and the one that captured him; Christmas cards; and a touching illustration of Edinburgh Castle with a poem from a friend that dreams of a dram and the one o'clock gun. There's dry evidence of a soaking-wet tale of a Chinese sailor lost at sea for 133 days, surviving on a life-raft that he built and seagulls that he caught. Early snap-shots taken by crew during down-time in exotic locations put us behind the eyes of world-travellers at a time when most of us didn't own a car. These are windows on the rich tapestry of human experience that builds companies such as the Ben Line, and are testament to the diversity and human detail held within business collections.

The collection also serves as a great example of Scottish business links with the world, especially the Far East where offices were established and members of staff went out to work. These international connections are very much visible in the records, with German, Thai, Chinese and Japanese language versions of promotional material proving particularly challenging to catalogue!



Ben Line ship in Legaspi, Philippines, c1930s, University of Glasgow Archive Services, Ben Line collection, GB248 UGC 199/3/2/67

“snap-shots taken by crew during down-time in exotic locations put us behind the eyes of world-travellers at a time when most of us didn't own a car.”

The Ben Line name continues today as a shipping agency in Asia with over 100 offices and so this collection holds real significance in tracing that entity's heritage back to Scotland.

The next step for us is to promote the collection to potential users, a process already in motion thanks to a series of blog posts and a weekly Twitter campaign highlighting interesting records. This has already resulted in several enquiries during cataloguing. As well as the clear interest for business historians, the collection also holds huge potential as a local history resource, and in recognising this use we are planning to work in partnership with Edinburgh City Archives to digitise and make available ship articles which list crew members from the 1850s to 1914. This is the first step in opening up this collection to the localities - Leith and beyond - where many of the company's crew and staff were from.

This collection has shown itself to be interesting and diverse and is a great resource to business and maritime historians. It is a collection that represents the many individuals whose histories became entangled with the Ben Line - all around the world and here on these shores.

Neil Ogg

Ben Line Archive Cataloguer
University of Glasgow Archive Services

www.archives.org.uk

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Robert Welch Designs 1955-2015: Legacy Collection

Charlotte Whitehead on the archive of British silversmith and designer Robert Radford Welch

Design in a Cotswold Workshop

Robert Radford Welch (1929-2000) was born in Hereford and grew up in Malvern. After studying Silversmithing at Birmingham College of Art and the Royal College of Art in London, he set up a studio and workshop at the Old Silk Mill, Chipping Campden in 1955. Here he combined silver commissions and industrial design, establishing himself as one of the country's leading designers of modern stainless steel pieces for Old Hall Tableware, for whom he was consultant designer for 30 years. His precise and

modern approach to this avant-garde metal still has an enthusiastic following, but he also designed in many other materials including cast iron, acrylic, glass and ceramic, and, of course, silver.

In 1958 he was joined by silversmith John Limbrey (1933-2013), a friend from Birmingham College of Art who became the craftsman chiefly responsible for making most of the silver pieces and 3D models. The workshop continued to produce handmade ecclesiastical, ceremonial and domestic pieces in



Robert Welch
hammering a
silver bowl in the
workshop, 1960s



Solo exhibition at Heal's
Tottenham Court Road, 1967

silver, as well as mass-produced designs which included clocks, lighting, tableware, cookware, and cutlery.

Since joining the family business in the 1990s, two of Robert's children, Rupert and Alice Welch, have developed Robert Welch Designs into an international brand recognisable by its founder's signature. Today the company is particularly renowned for its cutlery, which can be found in many unexpected places, from well-known airlines, to the dining rooms of international restaurants and hotels, as well as often making appearances on TV and film - keep your eyes peeled!

Cataloguing the Collections

The Robert Welch Design Archive holds project files, hundreds of sketchbooks and several thousand drawings, glass plates, transparencies, photo-negatives and prints, plus a growing assortment of nearly 4000 objects - which represent all stages of the design process, from material samples and trials, to models, prototypes, and finished pieces.

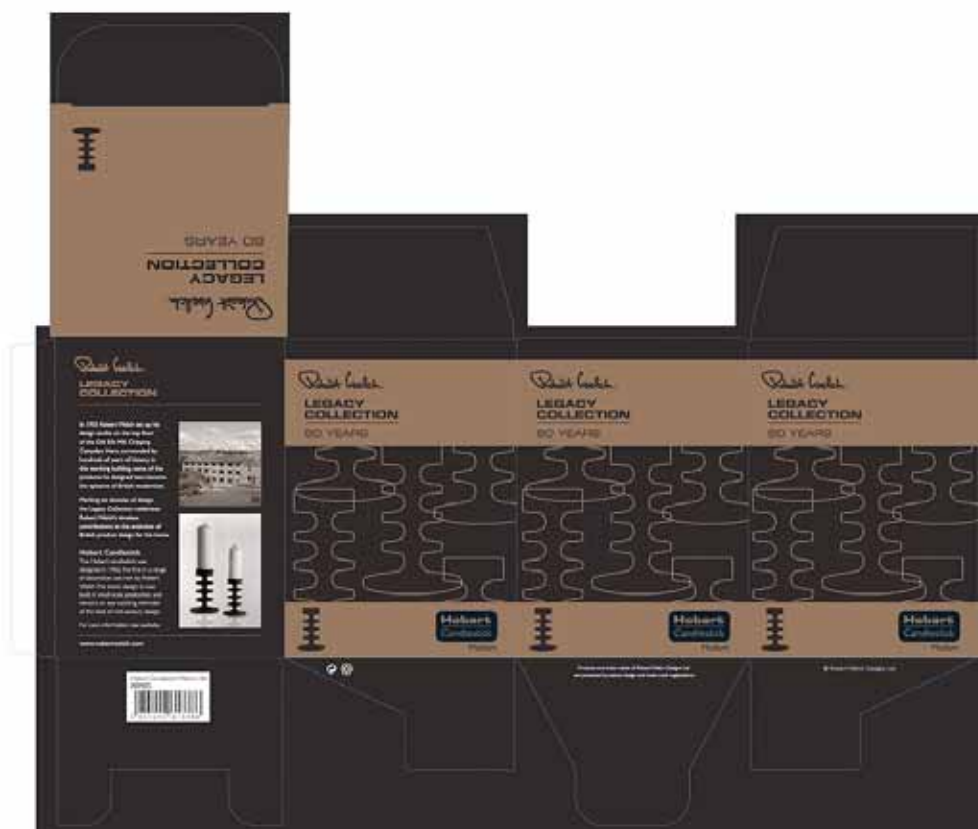
The archive is, unsurprisingly, a particularly visual one. Whilst a written catalogue is a good start, in order for the modern day company to be able to make the

most of the collections, it is not the end of the process. To make it into a meaningful resource and a logical structure for web delivery and display the work now needs to be significantly built upon. Ideally each piece would also be digitised, but to achieve this we need to first catalogue individual drawings, pages of sketchbooks and photographic media. This work will support the online display of material from the archive, opening it up to inspire, inform and educate. Planning is now underway to establish how we will achieve this, but ahead of this next phase there is already an interest to make use of the heritage.

60 years of Design

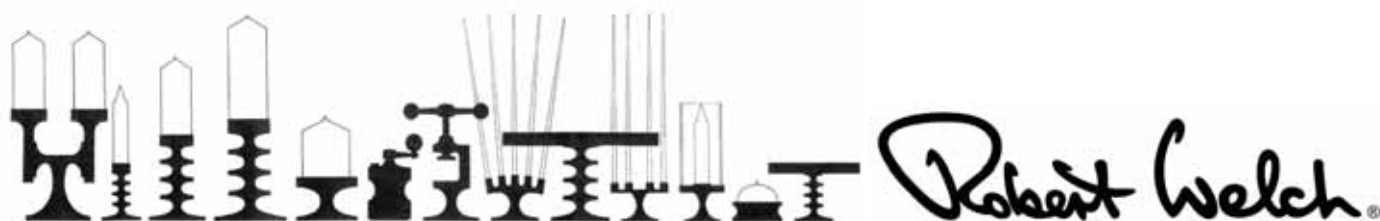
2015 will mark 60 years of Robert Welch Designs at the Old Silk Mill, a relatively small anniversary compared to most which are reported in ARC Magazine, however a significant one for a family business that still functions from the place in which it was established.

Robert was at the height of his career during the progressive post-war decades and produced some of the most iconic designs of this era. The anniversary has provided an opportunity to develop a 'Legacy Collection' including re-launching versions of some classic designs.



Example of commemorative packing for The Legacy Collection, 2015. © Robert Welch Designs Ltd.

“Robert Welch was not only a gifted designer but an astute businessman, and one who understood the importance of maintaining his archive as early as the 1950s.”



Graphic for Campden Designs decorative cast iron range, c.1962

This collection will comprise limited editions and design classics sold in commemorative packaging. These include an iconic cast iron candlestick and nutcracker from the early 1960s; a set of salt and pepper mills originally part of a silver range sold through Heal's Present Choice Department from 1964; and the *Radford* cutlery collection - initially designed in 1984 as a modern equivalent to the contours of Georgian cutlery after the workshop was repeatedly asked to make replacement knives to relate as closely as possible to customers' existing spoons and forks.

Work on this collection has provided a renewed opportunity to remind staff, customers and retailers of Robert Welch Designs about the authentic heritage of which the modern company

“Whilst a written catalogue is a good start... it is not the end of the process.”

is a custodian. Robert Welch was not only a gifted designer but an astute businessman, and one who understood the importance of maintaining his archive as early as the 1950s. It is great to see the current design and marketing teams becoming enthused by his story and making such good use of it already.

Charlotte Whitehead

Robert Welch Archive



The Collen Archive project

The Library at Trinity College Dublin is leading a one year project to catalogue and conserve the historical records of the Irish construction and engineering business Collen Group Limited.

The year 2015 marks 120 years since the formation of Collen Brothers Limited in 1895. The company had offices in Portadown and Dublin. By the end of 1949, against the backdrop of epoch-making developments, not least the declaration of an Irish Republic, the two branches had separated. The brothers Standish and Lyal Collen led the newly formed company Collen Brothers (Dublin) Limited. It established a reputation for innovation and professionalism, notably through bailey bridge building, an area in which Standish had developed expertise during his wartime service with the Royal Engineers. When the River Tolka railway bridge collapsed on 9 December 1954, disrupting the vital Dublin to Belfast rail service, Collen offered to build a temporary bailey bridge. Over 200 men worked to complete a structure capable of carrying one hundred tons of weight, the first of its kind in Ireland. By 27 December, the bridge was in place, and a full train service was restored on 4 January 1955. Successful delivery of the project and

widespread press coverage ensured that bailey bridge building was a regular feature of the Collen business until the 1970s. The business continues today as part of Collen Group Limited.



Taking measurements, May 1959. TCD MS 11482/4/2/11/5
© The Board of Trinity College Dublin

“*The records will be of interest to genealogists and academic researchers, as well as the builders, engineers and architects of tomorrow*”

Collen Group was aware of its heritage, but no formal steps had been taken to safeguard it. Enquiries from researchers and a postdoctoral study which used the Archive acted as catalysts for decisive action. After careful consideration, Collen Group decided to donate the Collen Archive to the Library, as both Standish and Lyal Collen were graduates of the School of Engineering at Trinity College, and Lyal in particular was an active member of the alumni association.

The Archive dates from around 1879 to 1987. It contains over 50 volumes of financial records, minutes, and copy letters, as well as loose papers, many photographs, several negatives and some cinefilm reels. Several of the volumes require extensive conservation treatment, and describing the photographs is likely to require some detective work.

Completion of the project will make the Collen Archive publicly available to support and inspire teaching, learning, research and innovation in Trinity College and beyond. The records will be of interest to genealogists and academic researchers, as well as the builders, engineers and architects of tomorrow. The Collen Archive offers an important additional lens through which to view Ireland's social, economic and political development.

Claire Allen

Trinity College Library



Inspection of building project using Crestone precast concrete, [1950s]. TCD MS 11482/4/2/18/12
© The Board of Trinity College Dublin



Collen Brothers lorry driving across newly built bailey bridge in Athlone, May 1959. TCD MS 11482/4/2/11/8
© The Board of Trinity College Dublin

ArcHive Learning Resources from the National Co-operative Archive

The National Co-operative Archive, with the generous support of the Heritage Lottery Fund, has produced a series of interactive learning resources that highlight some of the archive's business collections. The resources are centred around timelines, each telling its own story. The online resources have been designed using Prezi software that allows the user to explore stories, read original documents from the Archive and watch short animations made by Huckleberry Films. The resources are also available in a print format, which gives a taster of the online content.

One of the resources is titled, 'A Colossus of Commerce' and charts the origins and history of the Co-operative Wholesale Society (CWS) which began in 1863. Another, 'Trading With the World', explores the global spread of the co-operative movement, focusing on the tea, coffee and cocoa trade of the CWS, which went on to become pioneers of global fair trade.

'From Factory Floor to Front Line' explores the role of co-operative employees in the First World War, and is highlighted by stories from the employees themselves, taken from the journals and newspapers of the time such as the *Co-operative News*. The CWS employed many people in Manchester and the surrounding areas as well as in its factories and depots across the country. After war broke out in August 1914, the CWS agreed to pay the difference in soldiers' wages while the war lasted and guaranteed them employment on their return.

Other resources include 'Common Roots' which explores the links between the co-operative movement and trade unions, and 'Politics for the People' which charts the history of co-operators' involvement in politics and the formation of the Co-operative Party.

All of the resources have used the National Co-operative Archive's rich collections to tell their fascinating stories and are now opening up these



CO-OPERATIVE HERITAGE TRUST

“the resources have used the National Co-operative Archive's rich collections to tell their fascinating stories and are now opening up these collections to a wider audience.”

collections to a wider audience. The resources have so far been used with school groups and have been taken to outreach events such as the recent Heritage Open Days. The ArcHive online resources are available at www.co-operativeheritage.coop.

The National Co-operative Archive is part of the Co-operative Heritage Trust www.cht.coop. It is located in central Manchester and is open Monday-Friday 10-5 by appointment.

Sophie Stewart

National Co operative Archive



Demolition of Broad Heath Bridge on the Bridgewater Canal, Altrincham (1934). Reference: PHO/BWC/1/2/220. Courtesy of the Peel Archives.

The Peel Group Archive

The Peel Group is one of the UK's leading infrastructure, transport and real estate companies. It has a diverse range of businesses including ports, airports, land, leisure, media and hotels, with a portfolio of investments in major public companies. Founded in the 1970s in the North West of England, the Group has counted a number of historic estates and sites amongst its assets, including the Bridgewater Canal, the Manchester Ship Canal, the Port of Liverpool, and the Bridgewater and Hulton Estates.

Recognising the significance of its business, property and engineering inheritance, the Peel Group appointed an archivist in 2013 to manage the Group's historical collections. The long-term function of the newly created Peel Archives is to provide historical information and material from internal and externally held collections to inform and support current business projects.

One of the first tasks for the Peel Group Archivist was to survey the historical material relating to the Group's heritage, with the aim of bringing together information about collections held by the Group and by other archive repositories. The survey has highlighted the range of material held internally, which includes photographs and engineering drawings. The Peel Archives intranet pages were created to raise awareness within the Group about archival material related to the company's assets, and to encourage access and use.

Archive collections held internally by the Group and deposited with external repositories have provided the basis for project and community work. One example is the Worsley New Hall project, which aimed to uncover and promote the history of the New Hall that was built in Worsley in 1846 as the Lancashire seat of the Earls of Ellesmere and formed part of the wider Bridgewater landed estates, around 12,000 acres of which were

“it is imperative that the history of the company is captured for posterity.”

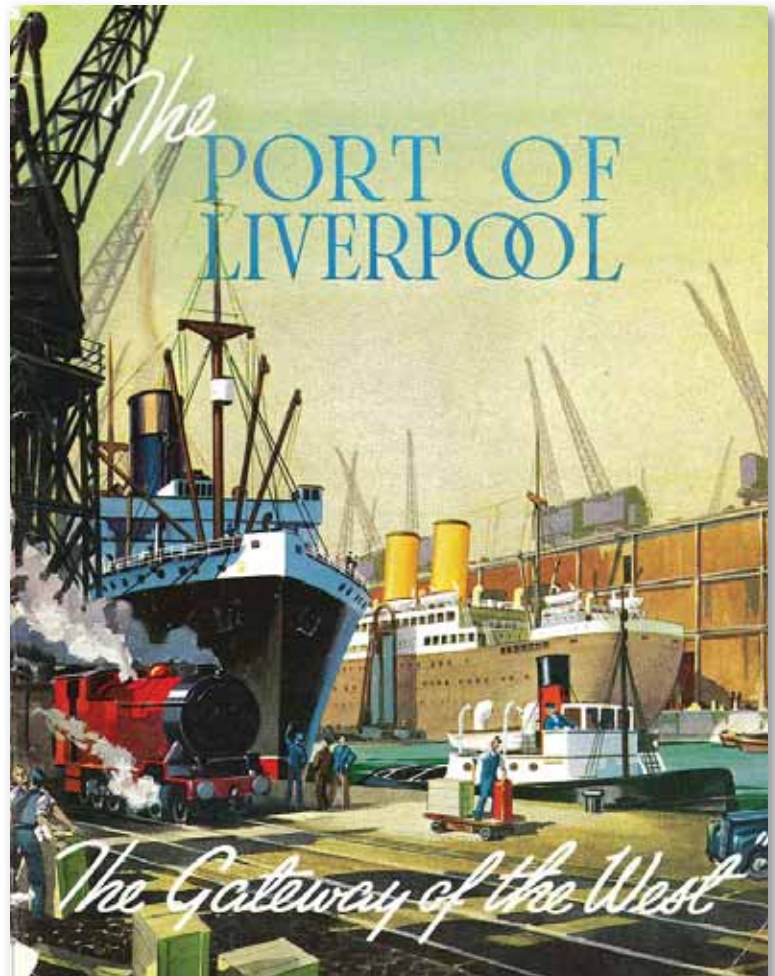
acquired by the Peel Group in 1983. The project was based at the University of Salford and funded by the Group, that drew on the Bridgewater Estates Archive and Collection held by the University of Salford Archives and Special Collections and Salford City Archives.

To highlight the relevance of archive collections within the business, a calendar drawing on historical advertising material relating to the Manchester Ship Canal was produced for 2014 and distributed to over 400 key partners and associates. Material for the calendar was selected on the basis that their marketing messages had clear parallels with those that are used today. The calendar was successful in that it generated interest in the archive and increased the number of enquiries, both from within the Group and also externally. As a result, a second calendar has been produced for 2015, this time based on the theme of the Port of Liverpool.

Owing to the Peel Group’s business activities especially in the North West, it is imperative that the history of the company is captured for posterity. The Peel Group Archivist is therefore tasked with ensuring that important records about the Group’s history are preserved. The archive aims to collect paper and digital records and also accepts objects and artwork related to the various facets of the Group. The Peel Archives welcomes enquiries regarding the historical collections.

Dr Alexandra Mitchell

Peel Group



The Port of Liverpool Booklet, The Mersey Docks and Harbour Board (c 1960) Reference: 2014/32/2. Courtesy of the Peel Archives.



Admission ticket for the opening of No. 9 Dock, Port of Manchester, Manchester Ship Canal Company (1905) Reference: 2013/2/367/4. Courtesy of the Peel Archives.

“In this tremendous struggle, finance will be one of the most formidable weapons.”

2014 marked the centenary of the outbreak of the First World War in Britain on 4 August 1914. At Lloyds Banking Group, we decided to commemorate the occasion by creating a section on our website showcasing material from our archives and museum to illustrate the impact the war had on the banks and companies that are now part of the Group.

Selecting the material was not an easy task, as we had a huge number of resources available from the collections of Lloyds Bank, Halifax, Bank of Scotland, Scottish Widows and their constituents. We divided the content into four areas, as follows, each capturing different aspects of the war period and major changes that occurred in the Group during 1914-1918 and beyond.

Outbreak

To prevent widespread panic, and a run on the country's gold reserves, the government had already decreed that banks would remain shut for most of the week. Parliament also granted a moratorium that allowed them to refuse



'Lady clerks' at Lloyds Bank's Exeter branch, 1917. Lloyds Banking Group Archive.

“As part of an early and highly successful recruitment drive, friends, families and colleagues were persuaded to join up together to serve together.”

customers' demands to exchange banknotes for gold.

Next, the Currency and Banknotes Act was hurried through Parliament. It relaxed the rules on issuing banknotes and, for the first time, made Scottish notes legal tender.

These changes were the first of many that were to completely alter the face of British banking.

Call to Arms

The single biggest impact of the war was on staff numbers. More than 7,000 men from our



Bank of Scotland £1, 1914. Lloyds Banking Group Archive.

“By the end of the war, nearly 1,000 men from the Group's constituents had been killed in action or died of their wounds.”

constituent companies - nearly half the workforce - went off to fight.

Unique to the First World War were the pals battalions. As part of an early and highly successful recruitment drive, friends, families and colleagues were persuaded to join up together to serve together. The 26th Battalion Royal Fusiliers, known as the Bankers' Battalion, included hundreds of Lloyds Bank and Bank of Scotland men. The battalion first saw action in September 1916, as part of the Somme campaign, where it suffered heavy losses.

The army agency, Cox & Co., played a major role in the war - it provided pay and banking facilities to army officers. During the conflict, its main office in London stayed open round the clock, seven days a week. 'Uncle Cox', as the

bank was affectionately known in the trenches, later became part of Lloyds Bank.

On the Homefront

“Why not try a girl?” suggested one head office memo, as branches struggled to cope with half their staff marching off to war. Until this point, the banking hall had been entirely the preserve of men. Now, for the first time, women were employed as clerks. At the start of 1914, Lloyds Bank had just six on its payroll. By 1918, one in three staff was female.

The employment of women created many challenges. Managers worried that they would prove a distraction. To counter this, female staff were instructed to wear clothing “that be of dark colour and quiet of character” and only speak to male staff on “matters of business”.

Staff shortages were compounded by unprecedented demands on the banks' services. Our constituents played a crucial role in funding and administering loans, issued by the government to raise money for the war effort. When the 'Victory Loan' was issued in 1917, people filled the banking halls and queued in the streets to take part.

Aftermath

Four years of conflict had changed the face of finance forever. Female clerks were now a familiar sight in the banking hall. But the very structure of banking was changing. Larger institutions were now needed to cope with the demands of government and industry, and a series of big mergers took place. Banks also started to build overseas connections in earnest, as they competed in the post-war struggle for business.

By the end of the war, nearly 1,000 men from the Group's constituents had been killed in action or died of their wounds. We created a section dedicated to the memorials erected in their honour.

The new pages were launched on 4 August and featured on the website's homepage for the whole month. Live until November 2018, they can be viewed at www.lloydsbankinggroup.com/our-group/our-heritage/first-world-war/. They were also included in the 2014 Explore Your Archive campaign website.

Silvia Gallotti & Sian Yates

Lloyds Banking Group Archive and Museum



'To the recruiting office. 11.55pm Saturday': cartoon by clerk at Bank of Scotland London office [1914]. Lloyds Banking Group Archive.



Lloyds Bank memorial at Lombard Street, 1921. Lloyds Banking Group Archive.



Capturing the Energy at the University of Aberdeen

The Capturing the Energy Steering Group with the Lord Provost of Aberdeen and broadcaster Eric Crockart at the Black Gold on the Silver Screen event. © University of Aberdeen

Capturing the Energy, a project based at the University of Aberdeen, was set up in 2006 to preserve and document the story of the UK offshore oil and gas industry in partnership with companies and organisations across the sector.

Energy is the UK's most important post-war industry, but with most of the work carried out a helicopter-ride away in the North Sea, the industry can be poorly understood. The industry has also had a profound effect on the UK economy and the infrastructure and society of communities across the UK, particularly in Aberdeen, so it is vital that steps are taken to safeguard this important part of British industrial history.

In 2013, the project's steering group secured funding from the industry's representative body, Oil & Gas UK, to fund my Development Officer post for three years. The post has the focus of promoting the project within the industry and encouraging companies to lodge records with Capturing the Energy, and to this end I have been meeting with staff in operating companies, attending and presenting at industry events and redeveloping the project's web pages. Our new website (www.capturing-the-energy.org.uk) outlines the records we are interested in collecting from operators, supply chain companies and industry

organisations, with lists developed from research into the records collected on similar projects in the UK and Norway and consultation with industry stakeholders. A process model has also been developed to explain to companies what working with Capturing the Energy involves, setting out the options available to them and the division of responsibilities. There is also information for those wanting to carry out research into the industry. The website should now answer any questions potential depositors, researchers or other interested parties might have about the project, and will provide a better platform for developing further content in the future.

We also hope to develop an online heritage map of the industry, charting key sites of the industry across the country and providing access to associated images, records and other content, and I presented a paper about our plans to the European Oil and Gas Archives Network conference, held in Rotterdam in June 2014. I have also had the opportunity to visit Stavanger, the centre of the Norwegian oil and



Attendees at Capturing the Energy's Black Gold on the Silver Screen film night.
© University of Aberdeen

gas industry, to meet with staff at the Norwegian Petroleum Museum and the regional State Archive, which is home to the 'Oljearkivet' (Norwegian Oil and Gas Archive). The Petroleum Museum have led successful documentation projects for the Norwegian Ekofisk, Statfjord and Valhall fields and the Oljearkivet have established ongoing partnerships with a number of operating companies. Both organisations were able to offer useful advice that I can apply in the UK.

In November 2014, we held a film night which was attended by the Lord Provost of Aberdeen and representatives from across the industry. Films from the Scottish Screen Archive showed the impact the industry has had in Aberdeen, including what is believed to be the earliest surviving professional colour film made in Scotland, dating from 1936. By demonstrating the significance of the industry, we hope that attendees will better appreciate the importance of Capturing the Energy's work.

Entering my second year in post, I hope to encourage more operating companies to donate records to the Archive. We have also been included in the UK Government's decommissioning guidance, which operating companies must follow to get approval to dismantle platforms and pipelines at the end of a field's operational life. Two particularly significant fields, Beatrice (the first development in the Moray Firth and the only North Sea platform visible from the shore) and Brent (the largest field on the UK continental shelf), are entering or scheduled for decommissioning over the next few years so we will be targeting them in particular. We plan to digitise a collection of thousands of negatives taken by James Fitzpatrick, a photographer who worked for a range of operating and supply chain companies in the 1970s, 80s and 90s. We are also looking at ways we can mark the 50th anniversary of the first commercially viable offshore discovery, which took place on the West Sole field, 40 miles off the Yorkshire coast, in December 1965. It is an exciting time to be working on the project.

Katy Johnson

Development Officer, Capturing the Energy

RBS Remembers the First World War

RBS Remembers 1914-1918 is a 1,700-page website launched in summer 2014 as a commemoration of the centenary of the First World War. Alison Turton explains the 2½ year process that took the project from idea to delivery.

Concept

The project was born, in late 2011, in a short briefing note designed to enlist support within RBS for the creation of a website exploring the service and sacrifice of our banks and bankers during the First World War. We suggested a website because it would be easily accessible, could be augmented during the centenary, and had the potential to allow interaction with users. With the Bank keen to support our proposal, we began to research our collections in earnest.

Research

We hold about 5,000 records relating to the First World War years, created by 30 separate banks. They range from minutes and circulars, to letters, magazines and photographs. In order to cover so much ground, our first challenge was finding a way for multiple contributors to create a shared, comprehensive body of research.

The only logical way to undertake the research was on a bank-by-bank basis. Each of us took responsibility for a handful of banks. Knowing that our work would be used by someone else at the next stage forced us to be disciplined in our note-



Cartoon drawn by an employee of London County & Westminster Bank, uncharitably depicting the mayhem as inexperienced temporary staff struggled to cope with the busy six-monthly balance in June 1916.

taking. We kept a shared subject index, which enabled us to see at a glance which banks' research notes contained material relevant to any given topic - for example, the arrival of women in the workplace, or instances of employees anglicising their German surnames. This document also became a handy directory of subjects we intended to cover on the site.

We had no ambition to tell the whole story of the First World War. We knew that many other sites would be published for the centenary, and didn't want to repeat material available elsewhere, or overstep our own expertise. Our intention was simply to tell our stories, as part of a much bigger picture.

Build

With a limited budget, we could never have afforded a website built from scratch. Instead, it was hosted as a microsite of RBS.com, and built using the Bank's existing software. As far as possible, we used templates and components that were already available, only commissioning adaptations where absolutely necessary. This allowed us to build the site ourselves, experiment with page look and feel and keep writing and editing content right up to the launch.

We adopted a magazine-style site structure that could accommodate a range of themed articles. Much of our

most engaging material was, in the scheme of things, fairly trivial; for example, the fact that the important half-yearly balance process had to be changed because female clerks could not be expected to stay at the bank after 9pm. We wanted to bring out those stories without worrying about their relative significance in a grand scheme.

To encourage browsing, we designed the home page to offer users a wide choice of entry points, and used the right hand side of each page to suggest onward journeys through the site. A navigable mock-up of the site was audience-tested, allowing us to check that the structure was intuitive.

Writing

We were aiming for a non-specialist readership, so did not use footnotes or citations, although sources are fully traceable through our research notes, should they ever be needed. Some topics, such as war loans, were extremely complicated, and we found it difficult to write brief but accurate content about them.

Tone-of-voice guidance from the Imperial War Museum-led Centenary Partnership was invaluable, particularly when we came to involve other stakeholders, such as the Bank's communications teams. External advice helped them to understand the importance of using the right words to talk about this complicated topic. We also had



A member of staff photographed in uniform at an office of Manchester & Liverpool District Banking Co in around 1915.



Staff photographed outside Prestatyn branch of National Provincial Bank on Armistice Day, 1918

help from the Bank's legal team in relation to copyright and confidentiality issues.

Our biggest writing challenge was the searchable memorial to our 1,582 men who died in the First World War. We had always intended their names to sit at the heart of the site, but in the planning stage we decided to create a free text short biography for each man. This was extremely challenging and time-consuming, but enormously increased the impact of this part of the site.

Feedback

The site was launched in late July 2014, coinciding with the centenary of the financial crisis that preceded Britain's entry into the war. Since then, it has received significant positive feedback, both internally and externally. Site comments have been overwhelmingly encouraging, and have helped us to improve our knowledge and refine our plans for future development. Some comments, particularly those from descendants of men who are commemorated, have been exceptionally moving. They, more than anything else, have made all the work feel worthwhile.

You can find the website at www.rbsremembers.com and the related Twitter feed at @RBS_WW1.

Alison Turton

Royal Bank of Scotland

Innovation: the key to archive success

Megan Parsons explains how the M&S Company Archive brought the collection to an unexpected audience - by partnering with the University of Leeds to develop a new online course.

The M&S Company Archive opened to the public for the first time in March 2012 with a public exhibition, education and outreach activities and a lively events programme. Based on campus at the University of Leeds, this offered unprecedented access for our customers, the community, schools and students to engage with M&S heritage and explore how Britain's favourite retailer has helped shape the way we live today. But in today's global economy, we wanted to do more to take the collection to our communities worldwide - so we started to think about how we could use digital tools to do so.

In August 2013, we were approached by the University of Leeds to see whether we would be interested in collaborating with them on digital learning activity - specifically to develop a massive open online course, or MOOC as they are commonly known. MOOCs are a new form of online learning which is



Promotional display for Fresh not Frozen Chicken, 1970s. The M&S Company Archive



M&S laboratory, 1950s. The M&S Company Archive

“open courses provide a great way of engaging with large numbers of learners worldwide”

completely free and accessible to anyone, anywhere in the world, as long as they have access to the internet. There is no cap on numbers, which means that open courses provide a great way of engaging with large numbers of learners worldwide, and they offer an interactive platform where learners can post comments and ask questions from tutors and peer. They are also short courses - ours ran for three weeks which meant that we could be really targeted, and hold people's interest!

Developing a MOOC to engage with new learners in this way was the perfect tool for us. It enabled us to reach vast numbers of people who wouldn't otherwise have known we existed, particularly in Africa, India and North America. It also complemented our existing online activity. Our website and online catalogue are regularly updated, we're active on social media (our Twitter feed was recently commended at the BAC Conference) and we already offer teaching resources online via MyLearning. This felt like a great fit to engage with a new audience - primarily business people who are interested in harnessing innovation in a commercial environment. A perfect fit with M&S and our collection!

Having decided that the MOOC was a great vehicle, innovation was the obvious subject choice. M&S is

Energy

Marks & Spencer has been in the forefront of energy conservation for over two decades.



We pursue an effective programme to reduce energy consumption throughout our operations. Economies in usage offer direct benefit to customers through cost savings and help to minimise atmospheric pollution. Marks & Spencer uses modern lighting, heating and refrigeration equipment that has yielded savings in electricity costs of millions of pounds.

Each store has an energy conservation officer who ensures that staff are trained in the best operating practices and that these practices are followed. Regular energy audits held at each store are used to set new targets. Staff at all levels are involved in energy-saving campaigns.



Energy conservation leaflet, 1993. The M&S Company Archive

“Engagement and completion rates were high and feedback from the course was excellent with positive recommendations from 97% of users.”

an incredibly innovative business, backed up by great material in the collection. We chose three case studies from our heritage to focus on: the development of the cold-chain process; man-made fabrics; and Plan A and the iconic suit. Each of these case studies was explored in detail during the course using a combination of historic material and interviews with current colleagues which meant that we could position innovation in a very future-focused way. For us, this course was about how the past informs the future, which meant that it was accessible and useful to people who might never previously have considered using archives in that way.

The course was live from September to October 2014, and we were delighted with the response that we had from users. Engagement and completion rates were high and feedback from the course was excellent with positive recommendations from 97% of users. As just 37% of learners were from the UK, we certainly achieved our objective of engaging worldwide. And it was great to see archive colleagues on the course too!

The course also delivered some unexpected benefits. We were able to use the course to further promote internal awareness of the archive collection, and the process of pulling together the case studies has uncovered new information. In addition, interviewing our head office colleagues means that we now have really current material to use in the future and to keep as part of the collection.

What made it a success? It fit really well with our key archive objectives of openness and community engagement, it was a great fit with our business values of Innovation, Inspiration, Integrity and In Touch, and it had Board-level support from across the business, all of which have significantly raised the profile and relevance of the archive to the business and wider community.

Megan Parsons

Marks & Spencer Archive


Advocacy for business archives: understanding your past to inform your future

Cheryl Brown reflects on her first year as Business Archives Surveying Officer for Scotland.

A full-time Business Archives Surveying Officer was first appointed by the Business Archives Council of Scotland in 1977. The role has been crucial in documenting the changing business and economic landscape of Scotland and its communities, particularly the shift from heavy industries such as shipping, printing and textiles, to current businesses, such as design, technology, IT, renewables and specialist drink brands. The role was particularly instrumental in preserving the history of Scotland's shipping industry following its decline in the 1970s.

The post is currently funded by the Ballast Trust, the William Lind Foundation, University of Glasgow Archive Services, the Business Archives Council of Scotland and the Capturing the Energy project at the University of Aberdeen.

The main responsibilities of the role are to promote the work of the Business Archives Council for Scotland through surveying records of businesses, to ensure that the records most valuable to Scotland's business heritage are preserved appropriately. I also provide advice and guidance to archivists and businesses about how to manage their business archives. As Surveying Officer I act as a representative of the National Strategy for Business Archives in Scotland, which promotes the research value of business archives, as well as encouraging live businesses to engage with their heritage.



The Joiner's Shop, Scott Lithgow Ltd, Port Glasgow (c1988). The first rescue of business archives undertaken by the Ballast Trust alongside the NRS and the BAC Surveying Officer. Courtesy of the Ballast Trust.

Some of the surveys carried out since March 2014 include:

- Currie Line Ltd, passenger shipping line, Leith (1843-2004)
- Caledonian MacBrayne Ferries Ltd, ferry operator, Gourock (1851 & nationalised 1948- present)
- BASF Performance Products plc, chemical dye specialists, Paisley (1864-2015)
- The Macallan, malt whisky brand, Speyside (1824-present).

Whilst the Surveying Officer will respond to enquiries, there is also a strong proactive approach to documenting areas of business history which are currently underrepresented in archives. In 2014 there has been a focus on creating alternative means of funding in order to focus on particular survey themes and to continue to fund the post of Surveying Officer. Future survey themes for 2015 and beyond include: survey of Scotland's oldest family businesses; business records of immigrant communities that have shaped Scotland's business history; preservation of digital business records; opening up of archives within museum collections and documenting the Scottish textile industry.

As a representative of the National Strategy for Business Archives in Scotland, I work to implement the aims outlined in the 2011 strategy report. This involves encouraging businesses to engage with their heritage as a business asset: increasing brand identity, knowledge and trust, trademark and product protection, governance through good record keeping and as a marketing tool that is unique to each individual company. This is demonstrated through the case studies of success stories written by businesses: www.scottisharchives.org.uk/projects/business_archives/case_studies/scottish_case_studies

One principal aim is to provide a reactionary service to protect business records at risk of being destroyed or damaged. Often surveys are conducted when a company goes into liquidation and the assets are being dispersed. This service is provided within the scope of the Crisis Management Team, of which

www.archives.org.uk

I am the Scottish representative. The team provides a UK-wide network of professionals who are at hand to liaise with businesses, archivists and insolvency practitioners on behalf of the archive community, to enable the preservation and protection of business records following business failure - often at short notice. Establishing partnerships between archivists and insolvency practitioners has been a main objective of the strategy, in order for business records to be secured for the nation. The Stoddard-Templeton collection held at the University of Glasgow Archive Services is a good example of a successful partnership, after the collection was secured for the nation in 2008.

More information about the work of the Surveying Officer can be found at www.scottisharchives.org.uk/surveyingofficer and on Twitter @WorkingArchive. Cheryl Brown can be contacted by email Cheryl.Brown@glasgow.ac.uk or telephone 01505 328 488 to discuss the services the Surveying Officer can provide.

If you are aware of any business collections at risk in Scotland please contact Cheryl Brown. If you are aware of a business collection at risk throughout the UK please contact the Crisis Management Team: http://www.managingbusinessarchives.co.uk/getting_started/business_archives_at_risk/

Cheryl Brown

Business Archives Surveying Officer

More than just the shoes

Natalie Watson reports on the Alfred Gillett Trust's £1m digitisation project.



Clarks in-house publication: Clarks Comments, no. 24, June 1951, showing advertising for Autumn/Winter 1951 season

The Alfred Gillett Trust is a Somerset-based charity that preserves and promotes the heritage collections of the Clark family and the shoemakers C & J Clark (est. 1825). The collection contains several hundred thousand items relating to the shoemaking industry, local history, Quakerism and geology, including more than 1km of business and family papers. The Trust has been recently commissioned by the company to digitise a selection of its business collections in a £1m project which will run from 2013-2019.

The archive is frequently used as a resource for design and marketing inspiration. But whilst staff based in Street can visit the Trust in person to research and use the collections, access for the company's design/product and marketing development teams in Asia and America is not as straightforward. In an increasingly digital age, it

became apparent that online access to the company's collections was needed on a global basis and so the idea for the digitisation project was born.

Over the next five years a team of five full-time project staff employed by Clarks will work with the Alfred Gillett Trust to digitise their most significant collections. After digitisation and improved cataloguing, the company will have global access to over 100,000 records of items relating to the history and development of C & J Clark Ltd.

Shoe Collection

The Trust holds an estimated 25,000 items of footwear from Clarks and its national and international competitors from the 19th century onwards. The collection also includes historic items of footwear dating back to the Roman period and a 'world shoes' collection assembled by members of the Clark family, a selection of which can be seen at the company's Shoe Museum in Street.

In 2013, work began to document and repack the shoes and to rehouse them in the Trust's new purpose-built store. Each shoe will be catalogued, re-numbered, cleaned and re-packaged, and will then be photographed from six different angles, with additional detailed shots such as original labels attached to the shoe or stamps and logos. The image files are processed to create high-resolution master files and a variety of other derivative files, including lower-resolution images for Adlib. These images will be made available on an online version of Adlib which will enable global company access to the shoes whilst limiting direct handling of the collection by staff in Street. Staff will be able to

browse the collections or to search for specific elements, such as heel type and height, material, construction method, decoration and toe shape.

Point of Sale Collection

Clarks has an unusually complete collection of Point of Sale (POS) materials, which dates back to the 1870s and is still growing. Clarks originally used POS material as a means of advertising their brand and wares within the independent shoe retailers which sold their products across the UK and beyond.

The collection now contains over 18,000 pieces which range from handmade display miniatures and illustrations, to showcards, banners and display boards. These are regularly used for marketing and branding purposes. Old adverts and designs are referenced in current campaigns and the company's ethos of heritage and authenticity firmly places contemporary emphasis on 190 years of history. Following a year-long project to catalogue the collection from scratch, the digitisation project will image each item individually on-site using a specialist photographic firm. Eventually all images will be searchable within Adlib.

Audio-Visual Collection

In 2013 the first of the Trust's major digitisation projects began, preparing over 2,500 items from the film and sound collection for digitisation by Deluxe, London. The earliest items date to the 1940s and range in content from early adverts and TV features to product appearances in fashion shows and factory footage. Of particular significance are the Clarks-made films demonstrating shoemaking techniques from start to finish.



Pair women's brown suede/leather slip-on shoes; Clarks Skyline 'Coronado', 1949 (SOMAG 2004/i)

This project has enabled the rapidly deteriorating collection to be saved for the future. It will now be fully catalogued, allowing Clarks' staff to search and request hi-res copies via Adlib. A further 500 AV items will be digitised in the near future.

Shoe Catalogues and In-House Publications

The Trust's shoe catalogue collection includes catalogues, magazines and leaflets from Clarks, their subsidiary companies and competitors. The earliest catalogue dates to 1848 and there is a near-complete run from the 1920s to the present day.

The shoe catalogues provide invaluable information for researchers about the changing fashions of shoe design, as well as details about shoe construction, pricing, sizes, materials and colours. The catalogues are one of the most frequently requested items and are frequently handled and copied. The digitisation of the Clarks' shoe catalogues will improve access to the information contained via Adlib and will limit physical use.

The Trust also holds a large collection of company newspapers and in-house communications from 1924. These are a useful source of information on company, personnel, fashion, social and product history, and are heavily used by internal and external researchers.

Both of these archive collections are currently being catalogued and renumbered in preparation for their digitisation by an external company in 2016. Optical Character Recognition (OCR) will be applied to the scanned images, meaning that by 2017 we will have a fully text-searchable PDF for every catalogue and newspaper, revolutionising our means of access to one of the Trust's key resources.



Single girls' cream/tan leather/rubber buckle bar sandal; Clarks Playups 'Playland B', 1957-1958 (SOMAG 1234/3)



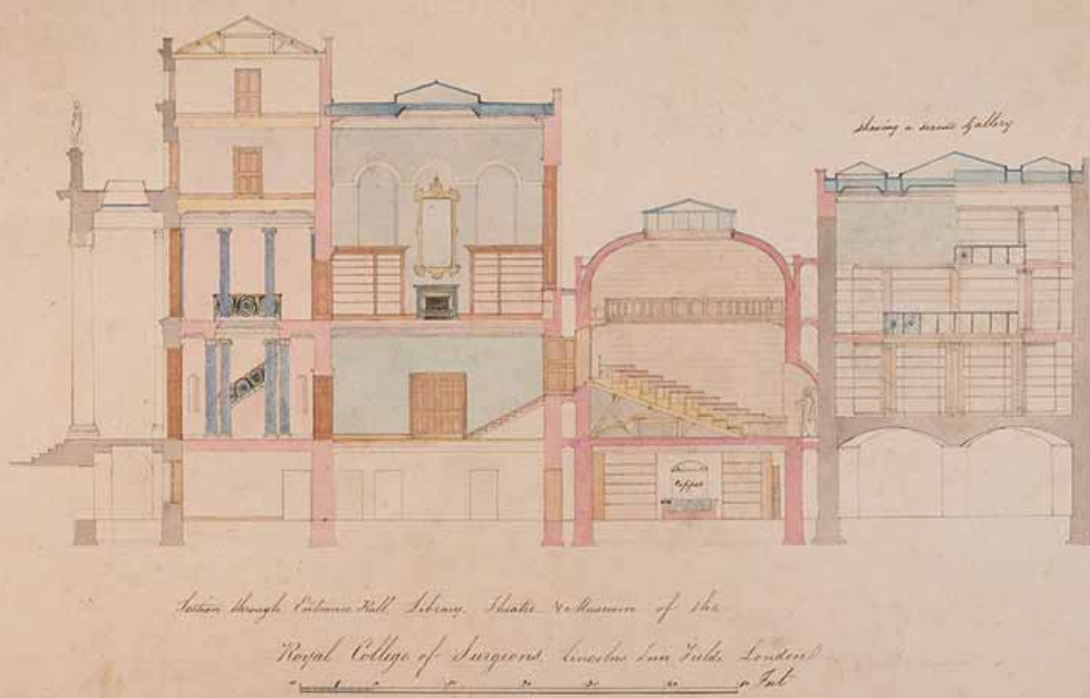
Women's ranges in showroom, 1961 (AGT PHO 14)

Next Steps

With a recently announced extension to the project in terms of funding, scope and time-scale, the Digitisation Project promises to broaden the access to, and use of, the Clarks' heritage collections. The online database for Clarks' staff will be launched this summer, and images and updated information will continue to be uploaded over the coming years as the composite projects deliver. You can follow the progress of the Digitisation Project, view some of the newly digitised images and learn more about the company and family collections on the Alfred Gillett Trust's new website at: <http://alfredgilletttrust.wordpress.com>.

Natalie Watson

Project Archivist, Alfred Gillett Trust



'The Beauty of Dissection'

Emma Anthony has been cataloguing the corporate records of the Royal College of Surgeons of England.

When I was first offered the job of cataloguing the corporate records of the Royal College of Surgeons of England, I had been cataloguing the personal papers of a scientist for a year, and was rather hoping to do more of the same. I was not averse to cataloguing corporate collections - I had previously worked in the Scottish Business Archives in Glasgow University Archive Services, and had a wonderful time cataloguing the records of textile manufacturers. But with the exception of two collections, these were largely from businesses that were no longer in operation. This allows the archivist to finish cataloguing and tie the collection up with a nice tidy bow, so to speak. While I am loathe to denounce all archivists as cardigan wearing pedants, I'd wager that this aspect appeals to the nature of most us.

The catalogue of an existing organisation tends to be just that little bit messy by necessity - you might, horror of horrors, find yourself creating a series description for one item because one day more might be added. And heaven help you if you have a deep and meaningful relationship with chronological order! Some items you will be lucky to receive

from the various inhabitants of your organisation as and when you should following records management guidelines. However, there will always be those instances where records find their way to you simply because the creator thinks they are of interest. These are the records which tend to defy carefully laid out classification schemes.

Nevertheless, the part of my job I have enjoyed the most by far is categorising the records that resist categorisation, undertaking some detective work to ascertain where others belong, and researching the intricacies of the inner workings of the College both past and present. I have also found it greatly satisfying to appraise the backlog of records we have received over the years and see the shelves cleared of their surplus, and those records of archival value re-packaged and catalogued.

The records I have been lucky enough to work with include:

- plans charting the changing use of the building
- photographs giving insight into the work of various College departments and individuals

“Working with the College records has also disproved the general consensus that very little of the human record survives in corporate collections”

- old museum catalogues showing changing attitudes to the collecting and cataloguing of human remains
- beautiful 19th century drawings of the specimens found in the College's Hunterian museum
- papers of the various college secretaries, spanning from 1799-1900s.

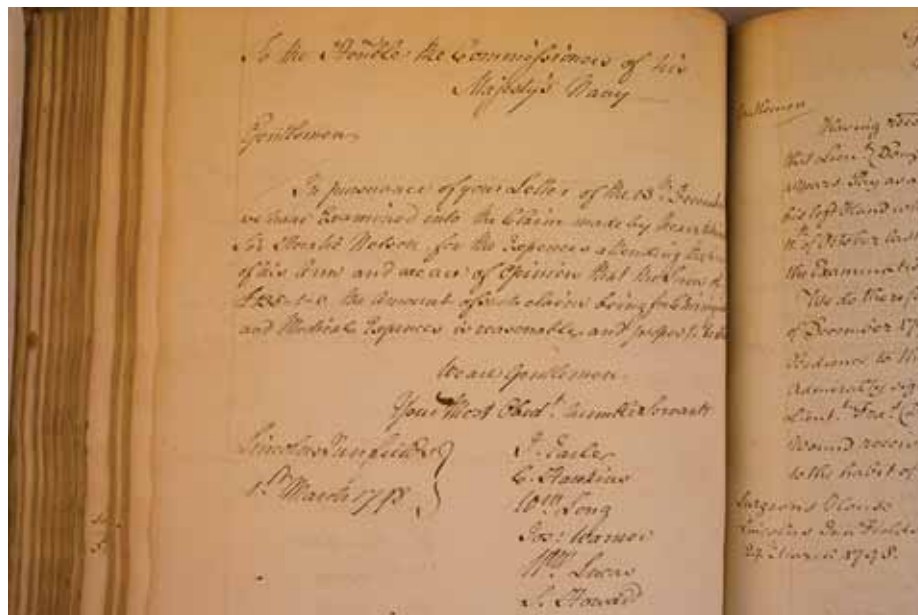
Working with the College records has also disproved the general consensus that very little of the human record survives in corporate collections. In particular, I have found the papers of the aforementioned college secretaries acutely indicative of human nature. They show the unprecedented levels of diplomacy necessary to negotiate with potential donors, and to ensure the seating plans for College dinners do not offend the sensibilities of the guests!

Most of all, I have enjoyed working in the knowledge that the description of our records not only preserves our corporate memory, but also preserves the memory of the College's inhabitants, from those who made ground-breaking discoveries, to those who curated the contents of the museum and ensured the library was well stocked. Working on the project has taught me that corporate records are full of the many people I had assumed would be absent - we simply have to look for them a little bit harder.

Emma Anthony

Royal College of Surgeons

The title is taken from 'The Hunterian Museum, yesterday and tomorrow', by Professor G Grey Turner, which largely regards the process of cataloguing the museum's specimens.



Examination book from the Company of Surgeons showing Lord Nelson's claim for injury to his arm, Royal College of Surgeons of England, Archives ref: COS/2/2



Frederick Treves, Surgeon and Anatomist who operated on King Edward VII on the eve of his coronation, from the Council Club Photograph Album, Royal College of Surgeons of England, Archives ref: RCS-GOV/2/11/1

Thomas Agnew & Sons: Dealing in Art

Rachael Merrison updates us on the cataloguing of this important collection at the National Gallery

In February 2014 the archive of the family-run art dealers Thomas Agnew & Sons Ltd, with records dating from the 1850s to the present day, was generously purchased and donated to the National Gallery by the National Gallery Trust. From its roots in Manchester to the establishment of branches variously in London, Liverpool, Berlin, Paris and New York, the archive helps chart the development in taste and the provenance of paintings, drawings, engravings, and prints over the firm's 150+ year history. Although the Agnew family sold the firm in 2013, it has recently reopened under new ownership, and the Gallery's Research Centre will continue to receive transfers of records and digital information over the next three decades.

The Agnew collection is important for research by national institutions, private individuals and businesses connected to the art market, as well as academics. A dedicated cataloguing project was therefore proposed. Funded by the John R Murray Charitable Trust for an initial six month period, my employment began in October 2014 to assess, arrange, catalogue and appropriately store the records. Although generally in a good condition, the prevalence of red rot and fragile bindings means that conservation work must be carried out, the details of which will be determined over the coming year. The receipt of further funding from the National Archives' Cataloguing Grants Programme has been a welcome recent addition, as it has allowed us to extend the time-frame to 18 months.

Facilitating the work of our staff, external visitors, and resident PhD students is a central aim of this project. Not only do the records allow individuals and institutions to trace the provenance of specific artworks, they also bring to light the complex web of partnerships and associations between and within art dealer firms, agents, national museums and galleries, contemporary artists, and prominent collectors (from the British aristocracy to American industrialists). Approximately 500 volumes dating from the mid-19th-21st century are held within the archive, including stock books, day books, ledgers, travel diaries, indexes, exhibitions material and press cuttings. In addition, there are around 150 boxes and box files of early 20th-21st century administrative and financial



Agnew's Archive in the National Gallery Archive Store. Photo (c) The National Gallery, London.

records, with some correspondence. Keeping track of the various indexing systems and notations over the firm's history is certainly a challenge; fortunately, throughout this project we are lucky enough to have the assistance of Julian Agnew, the sixth-generation former chairman of the firm, to help decode the records.

The purchase of the archive of a major business is also a significant step into new territory for The National Gallery, as Agnew's records do not directly pertain to the former's art collection. This acquisition has already triggered considerable interest within and beyond the Gallery, and is part of an effort to promote the Research Centre as a key resource for academic and institutional use. We are particularly fortunate to have two AHRC-funded PhD students (with the universities of Liverpool and Manchester) currently researching Agnew's and the National Gallery, and whose study of the most accessible records is actively supporting the cataloguing process. To date, the Gallery's participation in key conferences (Colnaghi at Waddesdon, Sept 2014, and Burlington Magazine at Sotheby's Institute of Art, Oct-Nov 2014) has successfully highlighted our holdings to partner institutions and academic networks, and we plan to participate in future events to widen this awareness.

Rachael Merrison

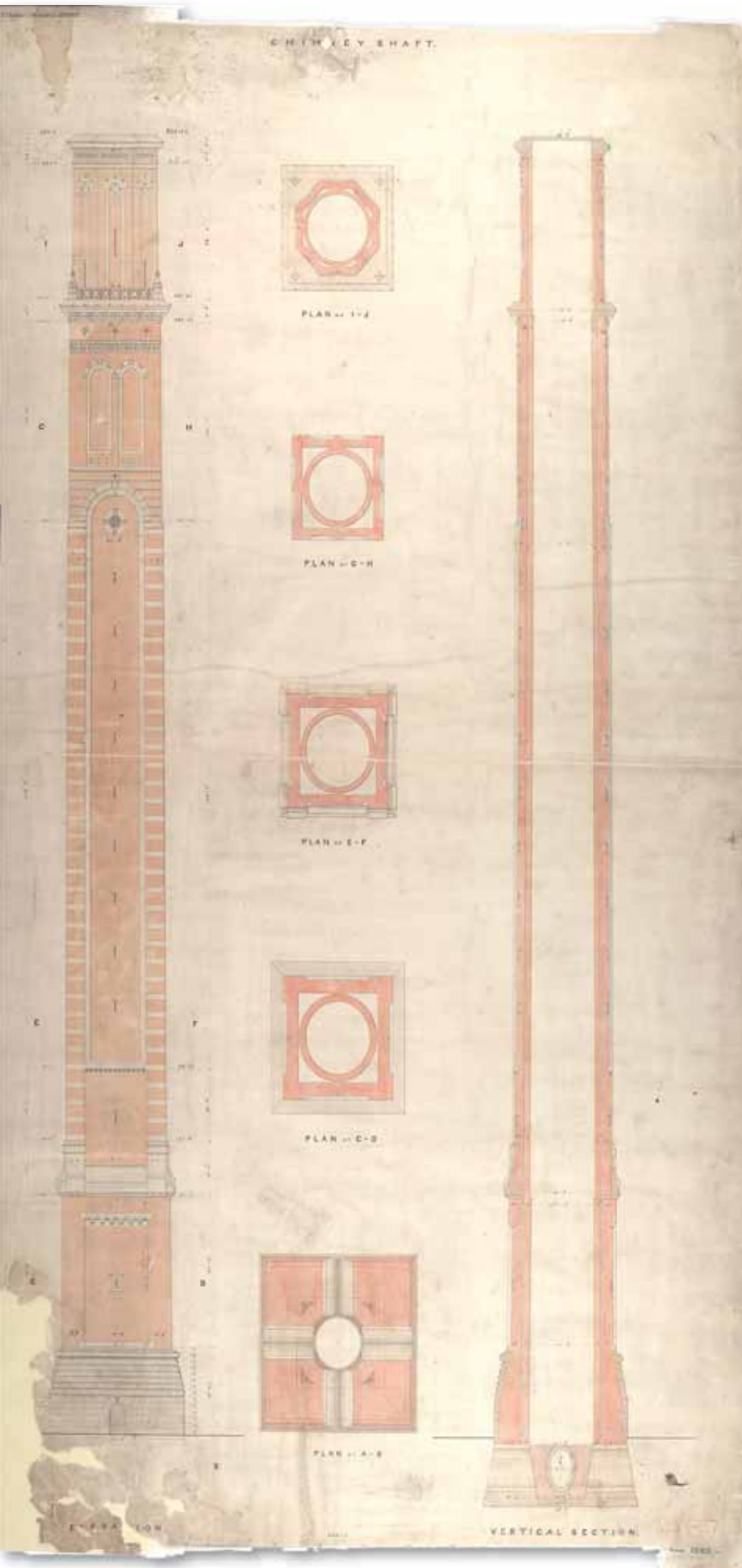
National Gallery

Discovering business and industry in Dundee

As the newly-appointed Skills for the Future trainee, I'm relishing the chance to delve into the business collections held at my host organisation, to understand the vast array of records we manage and the variety of information they contain.

University of Dundee Archive Services form part of Archive, Records Management and Museum Services. Joan Auld, the first University Archivist, was responsible for saving the records of some of the textile companies in Dundee as the death knell sounded for the industry. This encouraged the University to assess how it retained and preserved its own business records, leading to the establishment of the University Archives in 1976. We hold a large collection of records relating to businesses and industries in the Tayside area, ranging from shop catalogues and solicitors' files to large industry records such as the development of the Dundee to Newtyle Railway.

We are particularly proud to hold one of the largest collections of textile records in Europe relating to the linen and jute industries in Dundee and India. Don & Low, whose records date from 1794, were based in Forfar and produced linen before establishing themselves in Dundee's jute industry, itself well established by the 1840s.¹ Thriving in the 19th century, the industry employed 34,000 people by 1911, 75% of which were women.² It started to decline in the 20th century. However, the mills continued to employ a high percentage of Dundee's population right up to the 1960s. One such employer was Jute Industries Ltd.



MS 66/2/P1 Cox Brothers, Jute Spinners and Manufactures, Dundee Cox's Stack, the symbol of the world's largest jute works at Camperdown, 1885 Reproduced with permission of University of Dundee Archive Services

Formed as a result of the amalgamation of many of the largest jute companies in Dundee, including Cox Brothers and J. A & D Grimond, Jute Industries Ltd was registered as a limited company in 1920, (the company name changing to Sidlaw Group in 1981). This collection (MS 66) demonstrates the benefits of preserving business records and allows a unique insight into arguably Dundee's most high profile industry over the past century. The success of the jute industry was fairly short lived and it has been argued that the decline, mainly due to competition from India, led to years of depression in the City.³ Salary records, accident register, architectural plans and photographs give an insight into working conditions in the city's mills. Order, sales and stock books show how the companies flourished; they also chart the decline in production. Many Dundee men took the opportunity to move to India, overseeing factories there, and contracts of employment show how the move abroad improved the standard of living for many of these families. These records are evidence of how the jute industry functioned, shaped the local community and the impact it had further afield.

Allied to the jute and textile industry was shipping. James Allison & Sons (Sailmakers) Ltd, established in 1860 became ship-chandlers and eventually part-owner of two ships. The collection (MS 44) includes stock ledgers, captains' books and ship building plans. Shipping and whaling were important to the jute industry. Whale oil was vital for processing jute, and James Allison, son of the founder of the sailmaking company, was a Director of numerous whaling companies.

Jute brought great wealth to many prominent figures in Dundee and Angus including land owners, merchants, textile manufacturers

MS 86/10/11/2 (5)

GPO

POST OFFICE CABLE & WIRELESS SERVICES

RECEIVED PARTICULARS

VIA IMPERIAL

ISSUING OFFICE

DUNDEE

27 JUL 56

The first line of this telegram contains the following particulars in the order named:
Prefix Letters and Number of Message, Office of Origin, Number of Words, Date, Time handed in and Official Instructions, if any.

CW

927 CKA1539 CALCUTTA 36 27 1220 =

WILLIAMS CARE SIDLAW DUNDEE =

EIJJA KIYZZ LIEJB RYLYH YLAHP YJSIT VAPDO ITFYK

ECCIW OLUMJ UGBIU GIOZC IUKTU TEGTO UDNFO UHYFK

VDIYU GSEKA UEBAO UXTVI OHAKA AKNYS YEIOG ITFYK

ECCIW YNXEW ANIRV XUEWS TYFAP VDIYU GSEKA

UEBAO +++

Enquiry respecting this telegram should be accompanied by this form. - Mark your reply VIA IMPERIAL

MS 86/4/11/2 A & S Henry & Co Ltd. Telegram in code sent from Calcutta to Dundee relaying business information, 1956
Reproduced with permission of University of Dundee Archive Services

“We are particularly proud to hold one of the largest collections of textile records in Europe”

and businessmen such as the Earl of Airlie and Sir John Leng, a renowned publisher in Dundee who went on to become a Member of Parliament. The Leng company merged in 1905 with the Thomson firm, the other Dundee publishing company, which became DC Thomson. Those influential figures invested large sums of money abroad, especially once the jute industry began to decline.

The Alliance Trust, another prominent Dundee based company, was a large investment company formed in 1888. The Archive's Trust collection reflects the breadth of their investments, particularly land mortgaging and the development of railway networks in the USA. Local men had the



MS 335/box 5b Alliance Trust Collection. Men having a break from surveying the land for potential purchase. Alliance Trust collection. Reproduced by Dundee University Archive Services.

“Jute brought great wealth to many prominent figures in Dundee and Angus including land owners, merchants, textile manufacturers and businessmen”

opportunity to travel to the United States to identify investment sites on which to build property and construct railways.

Learning about some of the business collections held at Dundee University Archive Service has been insightful. It has given me a greater understanding of the range of business records we hold and their variety. Manuscripts, ledgers, photographs, oral reminiscences, samples of products and contracts of employment are such a rich and valuable resource for those interested not only in business history but local communities.

As such, they lend themselves well to Outreach and Community Engagement activities which will be my focus over the coming months.

Sharon Kelly Skills for the Future Trainee

¹ CA Whatley, *Onwards from Osnaburgs. The Rise & Progress of a Scottish Textile Company Don & Low of Forfar 1792-1992* (1992)

² V Wright 'Juteopolis and After: Women and Work in Twentieth Century Dundee', in J Tomlinson and CA Whatley (eds) *Jute No More, Transforming Dundee* (2011) pps 132, 133

³ See C McKean, B Harris, CA Whatley (eds) *Dundee: Renaissance to Enlightenment* (2009); CA Whatley, B Harris, L Miskell (eds) *Victorian Dundee Image and Realities* (2011); J Tomlinson and CA Whatley (eds) *Jute No More, Transforming Dundee* (2011)



PRACTICAL DIGITAL PRESERVATION 2015

Achieving a Step-Change in your Digital Preservation Capability



Martin Springell,
Product Manager
at Preservica,
explores a handy
scorecard for
rapidly assessing

**your organisation's digital
preservation capability**

Nearly every organisation is facing the challenge of how to properly manage and safeguard their rapidly growing volume and diversity of digital content, collections and records. It is also widely recognised that this digital content is fragile – susceptible to bit corruption, media degradation, technology obsolescence, IT refresh cycles and file format and software program obsolescence.

Ensuring important content and records can be still be found,

understood and more importantly actually read over the long-term (>ten years) requires a robust strategy and approach to digital preservation.

Over the last few years a number of tools have emerged for assessing an organisation's digital preservation capability. The **Digital Preservation Capability Maturity Model (DPCMM)**¹ is one that is becoming widely adopted – and combines the requirements of the OAIS (Open Archival Information System) Reference model (ISO 14721)² with the requirements for a Trustworthy Digital Repository (TDR - ISO 16363)³ – to create a scorecard across 15 different categories – from archival storage to digital preservation policy.

The DPCMM scorecard can be used to quickly assess an organisation's preservation capability – helping to identify strengths and gaps against five rating levels – from Nominal to Optimal for each category – ultimately judging how safe digital assets really are.

Most importantly the DPCMM sets out a clear path to help organisations improve.

The Impact of using a Standards-based Digital Preservation System

A complete digital preservation system that implements a very high proportion of standards like OAIS and TDR should have a significant impact on an organisation's DPCMM score. However, the DPCMM is not intended to be a way of just assessing the capability of a digital preservation product, but takes a more holistic approach, focusing on the need to have the correct processes, policies and governance in place – as well as the capability to actually carry out digital preservation tasks.

Organisations that recognise the need for digital preservation but do not yet have processes, policies or systems in place are likely to be operating at DPCMM stage 0 'Nominal'. Deploying a standards-based digital preservation system can potentially lead to a significant step-change in capability – from nominal to advanced/optimal in nine out of the 15 DPCMM categories – as well as providing the basis of the organisation's own digital preservation processes and best practice.

So, for organisations currently operating at DPCMM stage 0 'Nominal', simply deploying a standards-based digital preservation system is the one action that can have the single biggest impact on ensuring their valuable digital assets are safe for the long-term. This then frees up time to focus on incrementally improving capability in the remaining DPCMM categories which are primarily concerned with digital preservation policy, people and governance.

To learn more join the Practical Digital Preservation 2015 webinar:

“Achieving ISO standards for Digital Preservation”

Wednesday 18 February 11am-12pm
<http://www.archives.org.uk/events/viewevent/334-practical-digital-preservation-2015-achieving-iso-standards-for-digital-preservation-webinar.html>

Martin Springell

Preservica

¹ Assessing Digital Preservation Capability Using a Maturity Model Process: White Paper Charles M Dollar and Lori J. Ashley <http://www.savingthedigitalworld.com/papers-research>

² ISO 14721 Open Archival Information System (OAIS) Reference Model http://www.iso.org/iso/catalogue_detail.htm?csnumber=57284

³ ISO 16363 Audit and Certification of a Trustworthy Digital Repository http://www.iso.org/iso/catalogue_detail.htm?csnumber=56510

Calling all colleagues!

ARC is always seeking articles reflecting the issues that matter to you most. We would love to publish pieces that reveal the sector's opinion and showcase successful best practice.

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