

24

ESB Archives launch film archive



33

Sainsbury Archive launches new website to coincide with 150th birthday



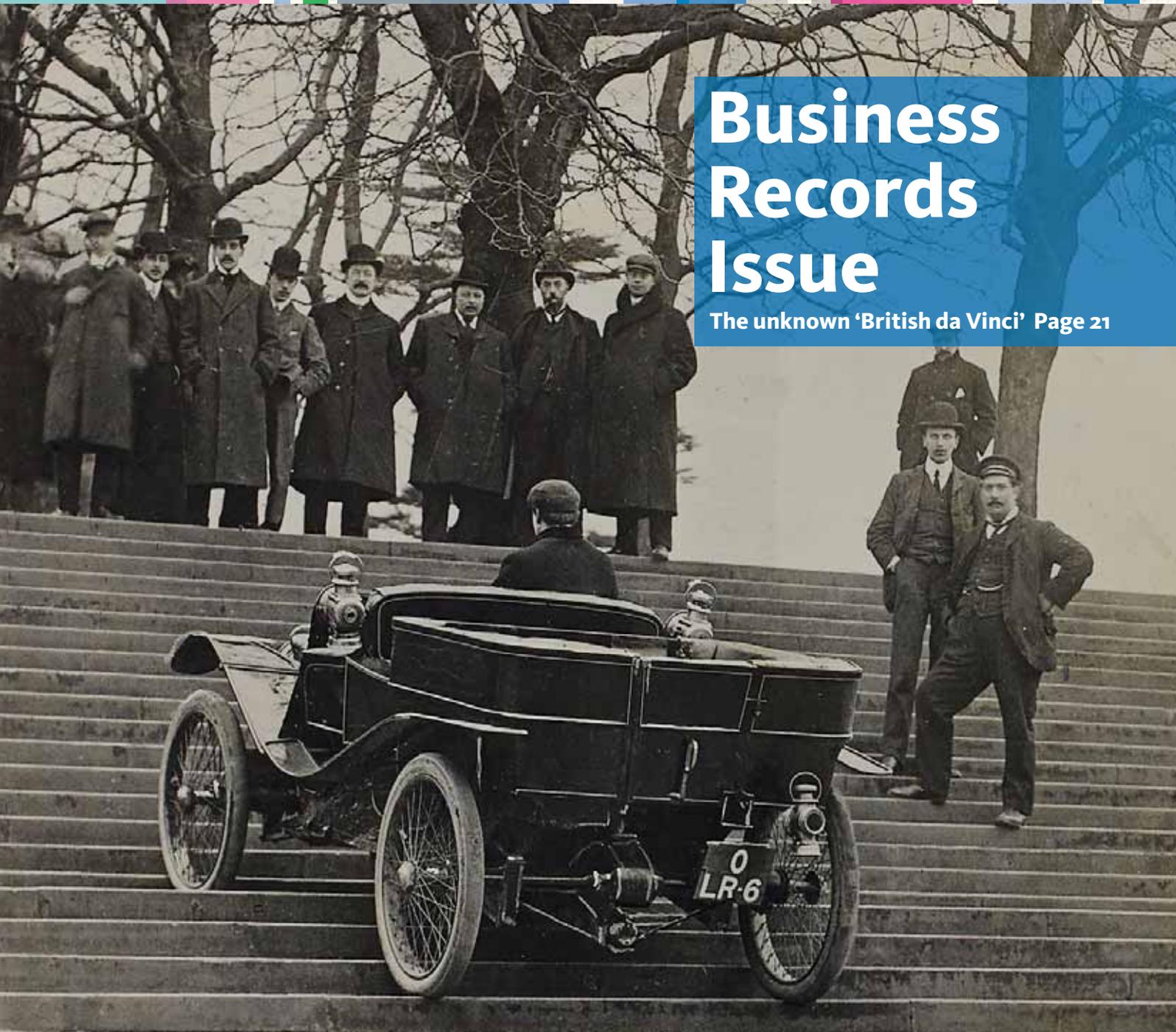
37

Exploring the archive of M. Samuel & Co.



Business Records Issue

The unknown 'British da Vinci' Page 21





Queens Hotel, Leeds 28-30 August 2019



Archives & Records
Association
UK & Ireland

CONFERENCE

2019



Welcome to ARC Magazine April 2019

This month, *ARC Magazine* is dedicated to the theme of Business Records. We have articles covering a range of businesses, from photography to pharmaceuticals, and supermarkets to small businesses. It is fantastic to hear about the work being undertaken to make these diverse and valuable collections more widely accessible.

The Section for Business Records strives to advocate the importance and value of the UK's business records. The passion shown in this issue of *ARC Magazine* clearly reflects its goal to preserve the UK and Ireland's commercial heritage. To find out more about their activities, visit the ARA website: www.archives.org.uk/about/sections-interest-groups/business-records-group-brg.html

I'd like to take this opportunity to thank everybody who contributed to this edition of *ARC Magazine*. I'd also like to give a special mention to Holly Waughman for sourcing the section content for this issue.

If you'd like to submit an article to *ARC Magazine*, then please get in touch with us at: arceditors@archives.org.uk



Laura Cunningham
ARC Editor

ARC Magazine is the monthly publication that is published by the Archives & Records Association (UK and Ireland)
Prioryfield House
20 Canon Street
Taunton
Somerset
TA1 1SW
Tel: 01823 327030

ARC Magazine advertising enquiries to:
dominic@centuryonepublishing.uk or phone
Dominic Arnold on 01727 893894

Send articles/comments to:
arceditors@archives.org.uk

ARC Magazine design by Glyder www.glyder.org

Front cover: 12 h.p. Lanchester demonstrating its gears by climbing steps of the Crystal Palace site during the Society of Motor Manufacturers & Trader's motor show in February 1904. © Coventry University Archives, reference no. LAN/1/16/6, Creative Commons (BY-NC-ND) 4.0 license

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

www.archives.org.uk

Association News

- 3 Editorial
- 4 Opening lines
- 5 Professional development news
- 6 Case study: Registered membership – an international perspective
- 8 The 2019 ARA Conference 28-30 August - Leeds
- 9 Announcing two BAC cataloguing grants: for business records/archives and business archives related to sport
- 10 Collecting matters

Features

- 10 Moving Cambridge Assessment Group Archives
- 13 From gatekeepers and guardians, to participation and democratisation

Business Records Special Issue

- 14 The Polaroid Collection: a snapshot of a business
- 17 The business of academic collaboration
- 19 A history for the people
- 21 The unknown 'British da Vinci'
- 24 ESB Archives launch film archive



28 Volunteer project: Aberdeen Harbour Board



- 31 Nobody loves a pharmaceutical company
- 33 Sainsbury Archive launches new website to coincide with 150th birthday
- 35 The Imperial Chemical Industries collection at Teesside Archives
- 37 Exploring the archive of M. Samuel & Co. 3

opening lines

Moving *ARC Magazine* to digital from June 2019

Many ARA members will be aware of the discussions the Board has been having about the next stage in the evolution of *ARC Magazine*. It's six years or so since we evolved to the current magazine design, which has proven extremely popular and reader-friendly.



ARC is the ARA's 'ideas forum' and an outlet for all the excellent work being done by our sections, nations and regions. The themed approach to each month – this edition on business records being a prime example – has created over time diverse collections and examples of innovative practice in different parts of our community. I know from speaking to many members how stories and experiences reflected in the pages of *ARC* have helped inspire and encourage them to experiment and explore and helped them feel part of a wider community.

But we cannot afford to let *ARC* get stale: the time is right to make some changes to the design and format so that we can keep it relevant and thought-provoking and retain its professional look.

Truth be told, financial and technological realities are also forcing us to look at doing things differently. The current design does not suit delivery on digital platforms, and an increasing number of members prefer to receive their reading material in digital form: over 40% have already opted to receive *ARC* in digital-only format in the (only) two years since we launched the ARA app. The direction of travel is inescapable.

The financial arguments for change are equally compelling. *ARC*'s business model has depended on regular advertising to cover the costs of printing and despatch. For many years, we broke even. Now, however, we face the double whammy of sharp increases in printing, packaging and postage costs alongside the irreversible shift of advertising from print to digital. Put simply, *ARC* has now become such a serious financial challenge for us – a five-figure deficit last year, in fact – that it is preventing your association from putting resources where we would like, eg into training, professional development, advocacy, advisory stuff and research.

The Board had already decided to discontinue *ARC* in current print format from October 2019, following the survey of members' views on *ARC* last year. But it has now resolved to bring that forward to the June 2019 edition, ie the one after next. That change will also enable us to put some of the money we will save into improving the magazine design and content.

I should make clear that we know there are members that are not connected digitally or who live in areas badly served by 3G (never mind 4G!) internet connectivity. Also, we have members with visual and other medical conditions, for whom hard copy is the only practical option.

So, we will ensure that the new digital design has an ease-of-print functionality and we will maintain the option for members of receiving hard-copy versions of *ARC* if they need it in that format. We will send out an email to all members about this soon. If you are not on email and want to continue getting a hard copy, please call Lorraine in the Taunton office (+44 1823 327077) or drop her a line. I apologise in advance that what you get in future won't be the glossy version you have been used to.

Next month, Maria Castrillo (the Board member for Publications and Promotion), will take you through some of the highlights of the current incarnation of *ARC* – the stories that stand out for her and how the magazine has reflected the evolution (revolution? turbulence?) in our community in a relatively short space of time. Maria oversees the dedicated team of *ARC* editors, all volunteers, and all fellow members of the association.

Another reason why we need to change the *ARC* platform and delivery is to make the editorial process smoother and simpler for the publishing team. We could not produce a magazine of such quality and interest without the dedication of the volunteer editors and the volunteer writers of articles. Making their experiences enjoyable (and instructive) is a key part of the *ARC* process.

So, I'd like to finish by thanking Maria, all editors - past and present - and everyone that has submitted – or will submit – pieces for inclusion, as *ARC* goes from strength to strength. And that includes Laura Cunningham for the excellent job she has evidently done with this edition!

John Chambers
CEO, ARA

Professional development news



Launched in August 2017, the ARA's professional development programme replaced its former Registration Scheme and is

setting rigorous new standards for the record-keeping sector.

The ARA's professional development programme is now well established, with over 150 members having enrolled and an additional 35 Registered Members from the previous Registration Scheme having already progressed through the Continuing Professional Development (CPD) Review process to retain their Registered status.

Key strengths of the new programme include our ability to issue professional ARA qualifications that recognise the knowledge and experience gained by members during their careers, and a strong focus on reflective practice, enhancing career opportunities. The programme is about maintaining, enhancing and entrenching standards and broadening entry routes into our profession.

This ensures the programme will underpin the ARA's mission to support the highest professional and ethical standards for the sector and support the careers of everyone in the ARA family.

A level of membership to suit everyone

The programme has inclusion at its heart. We want as many people as possible to engage with the programme, whatever stage of career, study or employment, or indeed as a volunteer or if retired.

The first step is to join the ARA as an individual member. Then, depending on your academic qualifications and level of experience, you can work towards qualifying as a Foundation Member of the ARA (FMARA), a Registered Member (RMARA) or a Fellow of the ARA (FARA). Here is a brief recap of the criteria for each qualification:

- Foundation Membership (FMARA) provides professional recognition from the ARA for those new to the profession, volunteers, apprentices, and those who don't yet have the level of experience required for Registered membership. Members can enrol onto the Foundation programme at any time. We recommend applicants have one year's relevant experience, which could be from a volunteering role, before submitting their application. Candidates need to demonstrate 6 competencies at levels 1-2 (see the competency framework for more on what this means in practical terms).
- Registered Membership (RMARA) remains the established level of professional excellence for the profession. Graduates of ARA-accredited university courses are eligible to enrol for this qualification as soon as they graduate, but we recommend members have three years' experience before submitting an application. There is also a route to Registered membership through Foundation level based on experience, eg for people who don't have a relevant academic degree. ARA members that became a Registered member under the previous scheme can also remain Registered if they undertake a CPD review. Candidates need to demonstrate 8 competencies at levels 2-3 to secure the new RMARA qualification.
- Fellowship (FARA) is the highest level of membership offered by the ARA and is only available to Registered members with significant experience. Registered Members may enrol at any time, but must have completed at least one CPD review beforehand. We also recommend that applicants have at least nine years' experience following achievement of Registered membership. Candidates need to demonstrate 6 competencies at levels 4-5 to become a Fellow and submit two additional statements setting out their professional development and contribution to the profession showing how they meet the Fellowship standard.

Full details of the application criteria are available from the programme website archivesandrecords.smapply.io/

A raft of benefits

There are clear benefits for all ARA members in engaging with the programme, from obtaining nationally recognised professional qualifications and supporting a clear career

development path (especially where employers lack the resources or managerial time to invest in its people as much as they would like), to increasing earning potential and earning greater recognition in the workplace and among peers.

Once successfully qualified at either of the three levels, you will be able to use the designated letters after your name applicable to the level you've achieved.

Getting started

To make the pathway to qualification much simpler and more efficient, the programme has been designed so that everything can be managed online and remotely via the programme website archivesandrecords.smapply.io.

The first and most important step is to self-assess your current level of knowledge and experience using the ARA's competency framework. This will help you identify your strengths and areas to improve, and then cross check them against the submission criteria for the different qualification levels. You should very quickly be able to identify which membership level suits you best and what you need to do to progress to the next level.

In May's edition of *ARC Magazine* we will look in more detail at the steps to engage with the new programme. In the meantime, if you have any queries, please contact me at chris.sheridan@archives.org.uk

Chris Sheridan

CPD Programme Manager

Case study: Registered membership – an international perspective

This month we hear from Chloe Anderson, policy assistant in the Falkland Islands Government, on why she chose to work towards Registered membership of the ARA.

Chloe and her role in her own words:

I have been employed as policy assistant in the Falkland Islands Government (FIG) since completing my masters course at University College London in August 2017. My role within the Policy and Economic Development Directorate is to provide high-level administrative support to the director and government officers in the team. The role is varied, and my responsibilities extend to: managing, maintaining and controlling budgets for my directorate (including the Falklands' national archives) and the chief executive's office; office manager for the floor; and acting as informal records manager.

Within my record-keeping duties, I manage government records stored in the secretariat building and I am responsible for accessioning records into the central database. As a qualified professional, and considering that FIG has to date had few records management procedures or official records policies in place, senior management placed me as lead on a corporate records management project. This project aims to develop procedures for managing records, and FIG has recently approved a corporate document and records management policy that I initiated.

What attracted you to Registered membership?

In terms of my career, Registered membership provides future employers with the assurance that I can demonstrate my competency within the sector. It also shows that I am committed to the profession and can provide a high standard to all areas of work. Similarly, for the stakeholders I work with, professional recognition from the ARA shows I have the skills base and qualifications to support them with their work.

The professional development programme is also a great opportunity for me to use my employment experience and skills gained over the past six years towards my own development. It is a chance to share my professional achievement with past and current employers, who have provided me with high level opportunities and responsibilities;



Chloe Anderson, Falkland Islands Government

Crest of the Falkland Islands

and with the funding bodies of FIG and the Commonwealth Scholarship Committee, who have funded my academic steps to get me to where I am now.

How useful did you find the programme's self-assessment process?

It was invaluable in boosting my confidence in my own abilities. Though initially enquiring to enrol on the Foundation level programme, I was encouraged to apply for Registered membership. By reflecting on my work experience, I was able to identify how the skills I have developed relate to each competency. Following this, I identified the strongest areas for the submission, based on my employment experience to date and the supporting evidence I could provide.

As a new professional, the matching of my experience with the Registered membership competency areas boosted my confidence. It demonstrated that I am a competent, capable and well-rounded professional, and gave me the encouragement I needed to enrol and progress with the programme.

The self-assessment process also structured my discussions with my mentor. We used it to narrow down which eight competencies could be submitted, and analyse how each previous job role demonstrates attainment. This has really helped me in the development of my competency portfolio.

What advice would you offer to potential candidates?

As an overseas member of the ARA, it is difficult to attend training sessions, regional conferences or networking events in the UK and Ireland. By enrolling onto this programme, the process has allowed me to feel like I am able to stay

involved with the ARA and contribute towards my chosen profession. In particular, by being allowed to enrol and progress towards Registered membership, I feel supported by the ARA as a professional body, and would encourage those in a similar position to take the same steps.

The flexibility of working with a mentor based in a different geographical location allows international professionals like myself to benefit from the same career development opportunities available to those in the UK and Ireland. The ability to communicate with my mentor over Skype, and for us both to view the application online, is virtually the same as having meetings in the same room; and is more attainable than travelling on an 18-hour flight!

I would also advise those members who are not thinking of enrolling onto the programme, to review the competency framework and identify the levels you are currently experienced in. This process is invaluable, and allows even the most experienced members to develop confidence in their work as a record-keeping professional, and to understand how to improve. As for those considering enrolment, self-assessment will allow you to analyse critically your previous experience, ensuring your work experience can demonstrate progress against your chosen competencies.

If, like me, you are a relatively newly-qualified professional, this work will also help you understand where you currently are in terms of your competencies. Though it can initially seem quite daunting, this process will actually increase your confidence in yourself and provide you with a useful platform for completing your submission forms, and discussing these with your mentor.

The 2019 ARA Conference 28-30 August - Leeds

2019 Conference programme –
a look at two streams

Information governance
– Botswana to Singapore,
Blockchain, to 2079 and back

Media and digital – crisis and
risk management, essential skills,
Transkibus

Check us out on social media –
and have your say @ARAConf
#ARA2019

This year's ARA Conference in Leeds contains a number of innovations and changes, building on the success of Glasgow (what worked) and things that delegates said we should do better.

One of the main changes for #ARA2019 is the introduction of an information governance stream, with leading-edge subjects and bringing together professionals from a diverse range of roles.

Information governance (IG)

Information governance covers a multitude of potential themes. From the excellent proposals received, the Conference team has gone for diversity - recognising that a main goal of Conference is to expose delegates to thinking from colleagues in other parts of the world. Shadreck Bayane will take delegates through Records Management (RM) entrepreneurship in Botswana, set alongside Noor Fadilah Yusof looking at RM governance in Singapore.

We'll also tackle the unusual and thought-provoking. The Trekkies among us will fast-forward to 2079, courtesy of Emily Overton, to see what the world of RM and information governance will look like – and why you'd want to do it (obviously!). We'll hear about the role of



Ms Noor Fadilah Yusof, National Archives of Singapore.
(Photo: copyright The New Paper)

Shadreck Bayane

records in research data management as well as 'holistic' approaches to records management. There will be sessions on data protection (GDPR) and Blockchain. And we'll hear from US-based Jason Baron about existential threats to recordkeeping in the 3.0 age, just to show that we're not taking anything for granted!



Emily Overton

Jason Baron

Colleagues from ARMA UK and ARMA Europe

We are also delighted to welcome colleagues from the UK and European chapters of the American Records Management Association (ARMA) to this year's Conference. Tony Allen (Chair, ARMA-UK) and Tim Callister (Chair, ARMA-Europe) will feature in the first information governance panel session of the Conference, on professional progress in RM, ie where the profession is heading and how we can anticipate change and stay ahead of those pesky curves. We very much hope that collaboration with ARMA will become an integral feature of future ARA conferences.

Media and digital

In expanding what was our digital preservation stream into 'media and digital', we are hoping to broaden understanding of its impact on the sector and on you

as a professional. We'll look at digital recordkeeping competencies, engagement 3.0, crisis management in digital with Christopher Cassells, digital memory preservation risk, tips and techniques for using Transkibus, courtesy of Tim Procter and Louise Piffero, as well as using, curating, mapping and presenting modern hybrid records using digital.



Louise Piffero, University of Leeds

Christopher Cassells, University of Glasgow

Have your say on social media

You can have your say on Conference on Twitter and – soon – on Instagram. Our established hashtags and feeds are #ARA2019 and @ARA2019.

As ever, do please visit <http://conference.archives.org.uk> to see more on the programme and how the streams and daily themes fit together and, of course, to register while the 'early bird' special offer remains live. You can still view videos from Glasgow in 2018 on the site and the Glasgow manifesto; and much more.

Next month we'll announce the record number of Conference bursaries on offer this year and how to apply, and the first details of keynote speakers.

Looking forward to seeing you in Leeds!

John Chambers

CEO, ARA

Announcing two BAC cataloguing grants: for business records/archives and business archives related to sport

The UK Business Archives Council (BAC) announces its two cataloguing grants for business for 2019. The regular cataloguing grant for business archives continues. A new grant for business archives related to sport replaces the previous arts grant.



Both grants are for £4000 each. The aim of these grants is to fund the cataloguing of a business collection in either the private or public sector, and to:

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

Find out more about the criteria for the grants and how to apply on the BAC website (www.businessarchivescouncil.org.uk/activities/objectives/catgrant/)

Previous applicants are welcome to re-apply. But please note that the BAC will not award a new grant to a previously successful recipient until three years has elapsed.

The main cataloguing grant opens on 3 April 2019. The deadline for applications is 25 June 2019. Please send any questions about this grant to Jo Blyghton, grant administrator, at: joblyghton@gmail.com

The cataloguing grant for business archives related to sports opens on 29 April 2019. The deadline for applications is 26 July 2019. Details of this grant are alongside the regular grant information on the BAC website. Please send any questions about it to Natalie Attwood, grant administrator, at: natalie.attwood@rothschildandco.com or call her on (020) 7280 5214.

Collecting matters

We are the two sector development managers for London and Business at The National Archives (UK). While our posts are both full-time, we share our national focus on business archives with a regional one that covers a whole range of different archive services in London.

As part of our work with business archives, we are looking to build a better understanding of both the successes and challenges experienced by different business archives and archives holding business collections. One of the ways we do this is by speaking to archivists and archive managers and, where appropriate and useful, visiting services themselves. Through our work with other parts of the archives sector, we have found that these engagement visits offer a really effective way to listen, learn, and better understand an individual service, its work and its priorities.

As we build up a more detailed picture of the business archives sector, we hope to be better placed to provide relevant guidance, highlight best practice, and put more people in touch with one another, where we believe there are opportunities for shared learning or collaboration. We also aim to feed in the particular needs of business archives to larger pieces of work taking place across our department and The National Archives (UK). We have already visited a number of business archive services but please do get in touch with us if you think a visit would be particularly useful to you.

Another way in which we would like to keep business archives informed of our work and relevant opportunities is through occasional, informal update emails, featuring information and reminders on relevant events, training sessions, and initiatives. If you would like to be added to the mailing list for these emails, please do let us know.

We look forward to meeting and working with as many of you as possible over the coming months.

Philippa Turner and Owen Munday

The National Archives (UK)

Moving Cambridge Assessment Group Archives

Gillian Cooke explores the difficulties of moving to a new archive building.

Long ago I was told that exhibition planning should begin a year in advance; I realise this is, of course, entirely dependent on the size and extent of the exhibition, but have since wondered if there is a prescribed timescale for preparing an archive move.

Cambridge Assessment is a 160-year-old department of Cambridge University, an awarding body with an international reach and over 8 million learners annually. Our 2018 move encompassed two distinct areas: the construction of archive accommodation as part of a new building for an organisation of over 3,000 staff, and preparation for the move of an archive of around 4km (or 7,000 boxes) of mainly nineteenth and twentieth century paper.

The first of these involved tenacity and diplomacy. Although enough people understood that the archives required a designated space, the building programme would not wait for a repository specification or pause for deliberations about shelving. We had to get in fast and early, be that small terrier, snapping at the heels of the architects, engineers and directors, while being respectful of the relentless pace and pressure colleagues were under to manage the overall build. In our second role - to prepare the archives for the move - we had far greater control, albeit within the constraints of budget and deadline.

Group archives in triangle: proximity acoustic

	Repository	Office / Work Room	Reading Room	Reception Area	Meeting Room	Exhibition Area	Plant Rooms	Toilets	Lockers	Main Entrance	Refreshments/ café
Repository		Green	Green	Blue	Blue	Blue	Red	Red	Blue	Blue	Red
Office/Work Room	Green		Green	Blue	Blue	Blue	Red	Blue	Blue	Blue	Blue
Reading Room	Green	Green		Green	Blue	Blue	Red	Green	Green	Blue	Blue
Reception Area	Blue	Blue	Green		Blue	Blue	Blue	Green	Blue	Blue	Blue
Meeting Room	Blue	Blue	Blue	Blue		Blue	Blue	Blue	Blue	Blue	Blue
Exhibition Area	Blue	Blue	Blue	Green	Blue		Red	Blue	Blue	Blue	Blue
Plant Rooms	Red	Red	Red	Blue	Blue	Blue		Blue	Blue	Blue	Blue
Toilets	Red	Blue	Green	Blue	Blue	Blue	Blue		Blue	Blue	Blue
Lockers	Blue	Blue	Green	Blue	Blue	Blue	Blue	Green		Blue	Blue
Main Entrance	Blue	Blue	Green	Blue	Blue	Blue	Blue	Blue	Blue		Blue
Refreshments/café	Red	Blue	Green	Blue	Blue	Blue	Blue	Blue	Blue	Blue	

Green - must be next to or near each other
 Red - must not be next to or near each other
 Blue - no necessity to be near or far away from each other

The proximity acoustic for the specification. Cambridge Assessment Group Archives



Each box had a unique colour coded label. Courtesy of Cambridge Assessment Group Archives



In the Triangle. Courtesy of Cambridge Assessment Group Archives

So, from 2013 I visited several new archive buildings, some alone and some in carefully-choreographed group visits; at one, as we argued about built-in mobile shelf tracking, a well-timed production assistant attempted to bump a trolley up a floor ramp, helping us immediately to make the right decision. Unfortunately, we were not able to resolve all questions so easily, and I was not confident that my 2014 specification would survive until move-in.

I had to learn to be decisive (difficult) and to repeat myself endlessly (not so difficult). Lots of people initially complimented my specification, with its smart proximity acoustic diagram, so I was caught off guard by creeping attempts to change it. To the build professionals, the repository seemed just too basic. Floor coverings suddenly appeared which obliged me to thwart subsequent attempts to add skirting boards and ‘interesting’ lighting. It was

harder to control what we couldn’t see. The building was designed to provide passive environmental control with an option of intervention during extreme weather. But the engineers put the technology centre stage and arbitrarily connected air conditioning to the door mechanism. It was several weeks before we realised that we were the cause

“The move went smoothly but, in the scramble to be ready, we had sidelined reading room preparation and the euphoria of having ‘made it in’ vanished quickly in a reading room where we couldn’t unpack or work”

of environmental fluctuations simply by entering the repository.

Preparing for the move also started in 2013, with boxing and packing volumes and the meticulous updating of our locations register. At first we kept up well, managing an influx of deposits, as colleagues cleared out and departments reconfigured. In retrospect, I should have anticipated the flood of objects and artwork too, but we could not have predicted sweeping changes at senior management level and births and bereavements within the archive team. An additional blow was the rescheduling of our move dates, just five weeks before we were due to relocate.

It was a challenge to envisage real improvement in the new build, as our old accommodation had served us well. The site name of Triangle was applied to the whole new building, something of a misnomer considering the number of bizarre angles incorporated into it. We also moved from one repository, with two shelving dimensions, to two repositories, with two shelving dimensions, and it didn't take long to realise that developing the specification was a breeze compared to plotting new collections locations.

When the time came, it was a relief to finally put the plan into action. Harrow Green Ltd, our relocation specialists supplied us with a professional, jolly team who realised months of increasingly frenzied preparation into one week of undistracted hard labour. The move went smoothly, but, in the scramble to be ready, we had sidelined reading room preparation, and the euphoria of having 'made it in' vanished quickly in a reading room where we couldn't unpack or work.

Although our area had been one of the first to be built, we were inevitably caught up in late alterations as part of a big build project, and the first months were difficult as we attempted to 'complete' the move, stabilise the environment and reach consensus with our new building colleagues on access and operational protocols.

After eight months, we have settled and begun to enjoy the fruits of our planning: we have work spaces to fit, changing working practices, reliable storage conditions, growing numbers of users and new outreach programmes.

Having moved this archive twice (the first time within the building) in eleven years, I've honed skills I hope never to apply to a Cambridge Assessment archive move again. But I've already found opportunities to apply them elsewhere.

I'm immensely proud of a team which pulled together over a shared experience we won't forget, and I'm very grateful for widespread support and advice from archive colleagues, volunteers and our helpful National Conservation Service consultants. I even acknowledge that the different perspective forced on me by non-archive colleagues was useful. And the time it takes to prepare for an archive move? I'm not sure it matters, as long as you are always prepared for surprises.

If you'd like more information about the Cambridge Assessment Group Archive move, please contact Gillian Cooke on cooke.g@cambridgeassessment.org.uk

Gillian Cooke

Cambridge Assessment Group Archives



Caged boxes on the move. Cambridge Assessment Group Archives



From gatekeepers and guardians, to participation and democratisation

What should archivists do when facing an ethical dilemma? Sally Middleton and Abigail Hartley contemplate serving the records and serving the community.

Here's a thing. Moral and ethical dilemmas can and do emerge in archival practice, and can have a direct impact on individuals. For example, in Nazi Germany there were cases of family records being altered in order to remove Jewish ancestry and maintain German citizenship, as well as Jewish people undergoing fake baptisms and having false identification papers issued. Thus, the records are in one way genuine, but the information they contain is certainly false. This is a clear case of the ends justifying the means – to save human lives.

What about other sorts of recordkeeping dilemmas? What about social work, or hospital records, many of which will be closed for 100 years from the date of creation? The General Data Protection Regulation, which came into force in 2018, includes the right “to be forgotten”, the right to be erased from the public record, although this is not an absolute right. Perhaps it should be?

Records that were created in institutions – perhaps orphanages or Victorian lunatic asylums – simply do not include the voices of those whose lives they record. We can

never know the individual, the subject of the record, in the round. It might be his or her record, but for whose benefit and use?

Social workers have recently written about the value judgements found in historical records about a service user's behaviour, motivations, relationships, or background. Social workers, who sometimes act as agents of the state, and are frequently seen as gatekeepers, are increasingly thinking critically about this. In Australia, for example, Greg Rolan's recent research using social work records into how the state intervened “for the better” in the lives of indigenous children, often removing them from their biological families, revealed that these records show a complete lack of any cultural sensitivity or awareness.

Archivists (and indeed social workers) are encouraged to debate ethics as part of their professional training. For archivists, there may sometimes appear to be a conundrum – do we serve the records, or the local community? I am reminded of Schellenberg's well-known mid-twentieth century quote:

"The archivist's job at all times is to preserve the evidence, impartially, without taint of political or ideological bias... Archivists are thus the guardians of the truth, or, at least, of the evidence on the basis of which truth can be established".

This is all well and good for certain specialist repositories, perhaps, but it has been over 60 years since Schellenberg's assertion. The 'truth' is often an elusive concept. Attitudes have changed, legislation has changed, technology has changed, and the reality has inevitably become more complicated than the theory.

For example, what about care leavers - children who have been in care, protected and provided for by the state? What happens to their records on leaving care? Sometimes they get lost. Often they end up in some sort of archive. We have seen how the records are essential when investigating historical child sexual abuse. Archives often have an odd dynamic with the organisation they are part of, the people who are represented within the records, and the people who use them. It is a tugging back and forth which forces us to address what our purpose is, and how best to fulfil it.

Archivists preserve records when they are no longer in use, because of their evidentiary or informational value, and we must ensure they are accessible by those who need to consult them, otherwise the entire endeavour is arguably a waste of resources. One way we try to do this is to involve the public in decisions on how we make relevant records accessible.

Recently, a community group came to see us, representing an action group opposing the local authority's move to evict them from a community hall, so that the land could be sold. The group wanted to gather evidence as to the building's importance in the life of the local community. The hall had been a focus of community life since the 1920's - coronation parties; VE Day; Jubilee celebrations; fireworks to mark the 2012 London Olympics. Could we give the group access to historical records, including photographs of the community hall? Yes. Could we help them fight the local authority, by providing 'evidence' of the importance of the building to the community in which it sits? No. There is a fine line, here. It is about access, democracy, representation, and rights and responsibilities. When does an archivist become an activist? Is it a line we should ever cross?

Here's another thing. People about whom public records are created should, wherever possible, have their voice included in that bureaucratic record. In many cases they could be asked to participate. This can be done in all sorts of ways. It is about redressing the balance of power, limiting the opportunities to misrepresent and, above all, being accountable.

N.B. The views expressed are entirely those of the authors.

Sally Middleton and Abigail Hartley

Gloucestershire Archives

The Polaroid Collection: a snapshot of a business

Katie McDonald, archivist for West Dunbartonshire Council, has been cataloguing the records of Polaroid (UK) Ltd.

When Edwin Land unveiled his new invention – the 'instant photograph' – in 1947, it appeared our relationship with photography could be changed forever. Photographers would no longer be subjected to lengthy developing times involving chemicals and dark rooms. Land's new, instantaneous way of taking photographs captured the imagination of both the public and professional artists alike. Unsurprisingly, therefore, when the first Polaroid camera was released in 1948, it sold out within minutes.

Sales continued to boom in the 1950s and 1960s and prompted the company to produce new camera models and different types of film. Increased production allowed the company to expand, and in 1965 the company open a factory in the Vale of Leven, in West Dunbartonshire. The factory initially employed around 100 workers, but by the 1980s it was employing 1500 people from the local area.

The arrival of Polaroid in the Vale of Leven had important social consequences. The area's traditional heavy engineering and manufacturing industries were in decline and were slowly closing, one after another. Employees from Denny's shipbuilding company and the Singer factory found new, cleaner, and more challenging jobs with Polaroid, and many younger people found jobs at Polaroid straight from school or university.



Polaroid employees assembling the Talking Taz Camera. Courtesy of West Dunbartonshire Council Archives



The Vale of Leven Polaroid Factory, 1977. Courtesy of West Dunbartonshire Council Archives

From the mid-1980s into the early noughties the popularity of Polaroid began to wane. The development of digital cameras pushed Polaroid cameras from top seller to niche product, and declining sales prompted job losses at the Vale of Leven factory. The factory closed its doors in 2017.

Before I began listing the collection, my assumption was that it would contain records that are common to most business archives – minute books, financial records, technical drawings, marketing and advertising material, and patchy staff records. While records with obvious administrative, legal, or financial value usually survive both internal company record purges and archival appraisal, there can often be very little evidence of who the people working for these companies were, and it can be hard to get a sense of what it was like to work for such a company.

Like a photographic negative, the Polaroid collection illustrates the opposite. When the company went into liquidation in 2005, a great many company records were destroyed, including those illustrating business purpose, financial viability, and production methods. But the records that did survive provide a fascinating social insight into the company. Staff magazines allow us to get a sense of the community the Polaroid workers shared, with articles celebrating colleagues' birthdays, marriages and anniversaries, and long service awards. Hundreds of Polaroid photographs record what went on at the social club's regular discos and capture the mood of what it was like to be a Polaroid employee. The instant, unscripted nature of the Polaroid photos that the staff took leave us with a unique behind-the-scenes understanding of how they interacted. Also, the fact that staff wrote descriptions or comments on the photos has left us with insights into their humour and in-jokes.

In general, business records tend to provide an enormous amount of information about a company's products, its history, finances and so on. Business records that reflect the actual people who worked at the company are often lost or destroyed. The Polaroid archive inverts what we expect a real business archive to contain and what we expect to be absent. Ironically, what we find in the collection is a snapshot of the business. Much like a Polaroid photograph, it can't tell us the whole story, but it can give us an insight into an otherwise unexplored history.

In today's digital age, our nostalgia for film and analogue technology shows no sign of abating, and the Polaroid collection shines a light on the people who were at the forefront of providing us with the equipment that sparked a photographic revolution.

Katie McDonald

West Dunbartonshire Council



Early Polaroid advertising. Courtesy of West Dunbartonshire Council Archives

“The Polaroid archive inverts what we expect a business archive to contain and what we expect to be absent”



National Theatre Archive (UK).
Courtesy of James Bellorini

The business of academic collaboration

Alix Green and Erin Lee explore the advantages of archivists and academics working together.

Business archives are an organisation's institutional memory. They hold stories of decisions, people and products, of relations with competitors, governments, regulators, customers and suppliers. If companies want to avoid short-term thinking or 're-inventing the wheel', then archival collections should be indispensable sources of business intelligence.

But using records in this way is a resource-intensive process and can rarely be accommodated alongside the many other demands on an archivist's time. This is where a targeted academic collaboration may be a solution. Our project - 'academic-archivist collaborations in business' - aims to reframe the relationship between the academic researcher and the business archivist. We may be able to strengthen the case for having business archives and expert staff if we can co-design projects that use the records to meet business needs alongside the rigour offered by academic researchers.

From the academic perspective, working with an archivist gives us a fresh perspective on the records, allowing us to

contextualise the documents within an operational business. With universities increasingly focused on 'impact', there are more academics interested in collaborative research as well as funding available to support it.

From an archivist's perspective, working with an academic can bring the rigour and depth of engagement that we don't have capacity for in our daily work. Academics hold expert knowledge of a business sector and its history and so can position their research in the context of an institution, making it relevant to people responsible for current business decisions.

We recognise, however, that there are often practical challenges to developing successful collaborative projects. Assembling effective strategies and support is a task that is itself collaborative, which is why a group of archivists and academics met in September 2018 at the HSBC archives. Out of that discussion came a plan to write (again collaboratively) some guidance specifically tailored to the needs and priorities of the business archive sector, which would complement

Discussions at the September 2018 workshop at HSBC. Courtesy of Constantin-Ionut Purice



the excellent generic guidance produced by The National Archives (UK) (<https://www.nationalarchives.gov.uk/documents/archives/2018-edition-archive-and-he-guidance-all-sections-combined-ci-final.pdf>). Subsequent meetings of a sub-group from the workshop, alongside interviews conducted at the Business Archives Council (UK) annual conference and an online survey, helped us refine our ideas for that guidance.

The survey results, from 18 respondents, almost all UK-based, brought out several key areas of interest. Most have a business plan in place that allows them to carry out collaborative work, but there are barriers to these projects such as lack of capacity, not knowing how to find relevant academics and lack of access to academic journals if your archive is not based within a university. This disconnect between higher education and the business archives sector can be frustrating when trying to locate interested academics, carry out in-house research or provide your researchers with access to journals.

We also asked what people would find most useful as outcomes of this project. There was a consensus that the five areas of potential guidance that we had identified would be useful: forming research ideas and proposals; an archives-higher education interface; benefit to the business; project planning; and project outputs. Respondents also identified the following areas of interest: finding relevant funding streams,

“working with an academic can bring the rigour and depth of engagement that we don't have capacity for in our daily work”

how to articulate benefit to wider society and access to research material.

Equipped with this feedback, the sub-group will now focus on producing guidance for the sector along these lines and to disseminate it widely. We will also create short videos for the Business Archives Council (UK) website to complement the written guidance. We are also collaborating on an article for a future edition of *Archives and Records* looking in greater depth at the challenges and benefits of academic-business archivist collaboration.

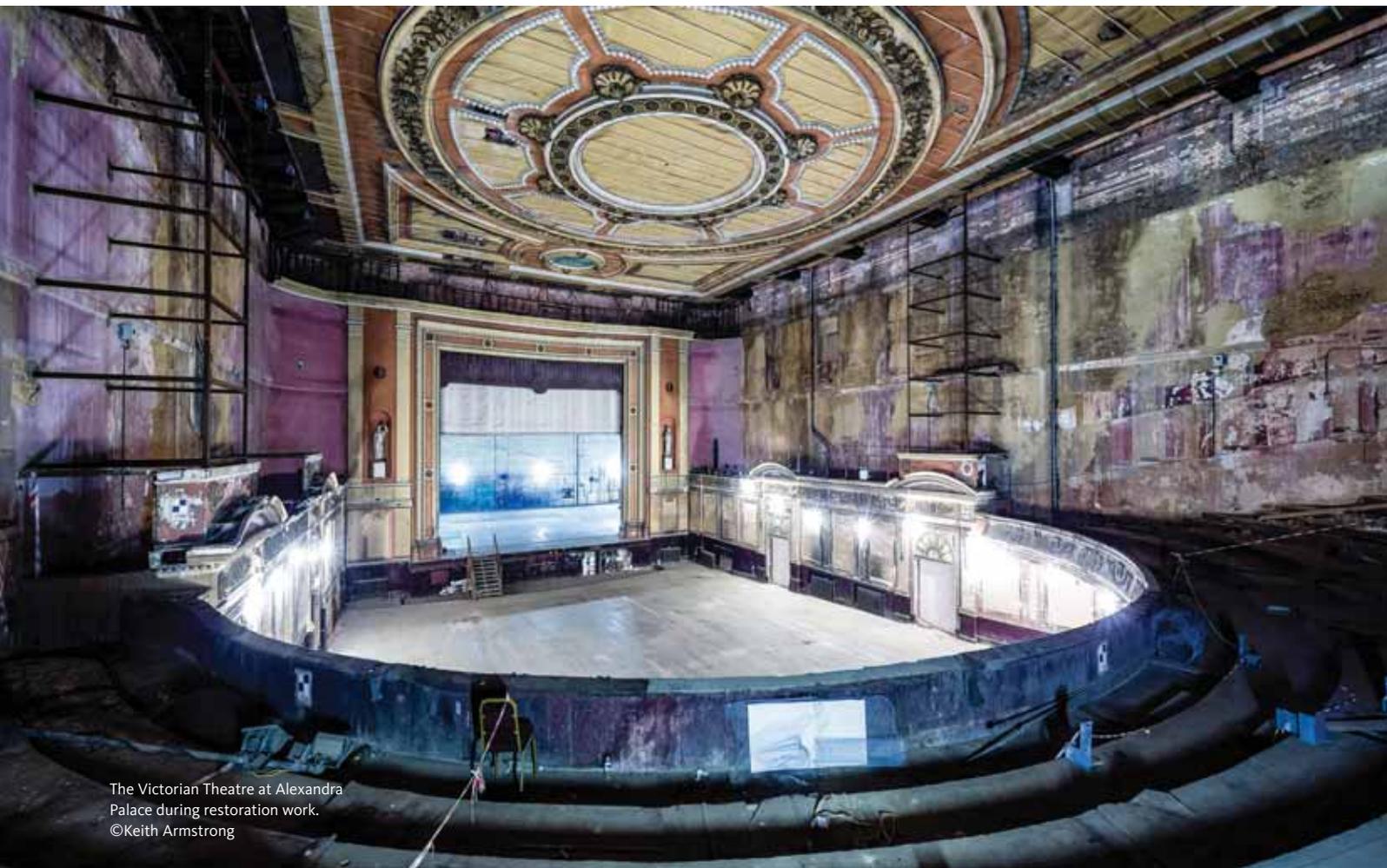
If you would like to hear more about the project, find out when we publish or get involved, please contact either Alix Green (alix.green@essex.ac.uk) or Erin Lee (elee@nationaltheatre.org.uk).

Alix Green

University of Essex

Erin Lee

National Theatre (UK)



The Victorian Theatre at Alexandra Palace during restoration work.
©Keith Armstrong

A history for the people

Melanie Bailey-Melouney reports on the newly discovered archive of Alexandra Palace.

In December 2018, a major regeneration project supported by the Heritage Lottery Fund came to a close, with the reopening of the East Court and Victorian Theatre at Alexandra Palace, London. Once home to ground breaking experiments in TV by the BBC, utilising the theatre as prop store and carpentry workshop, the space demonstrates the versatility and innovation embedded in the history of the palace. The theatre has now been restored as a performance space and the East Court houses interpretation material around the history of the site, bringing the heritage of the ‘People’s Palace’ to the forefront.

During the regeneration work, a vast cache of archive material was discovered. Included in the archive were thousands of photographs documenting the palace’s history, from the varied entertainments in the park and palace to the BBC studios, and even evidence of its use for Belgian

refugees during the Second World War. Alongside the photographs were other hugely important finds, such as the original plans for the building dated 1874 and drawings made for producer Cecil Madden after the war. Keen to share this remarkable discovery with the world, the palace worked with Google Arts and Culture to digitise not only our newly discovered collection but also that of local archives and private collections relating to the palace.

As well as responsibility for the newly-discovered archive, we are custodians of a large institutional archive, currently spanning over 400 unsorted boxes of material. The contents of these boxes contain what we believe to be the complete documentation of the 1980s redevelopment, including plans for a hotel, television museum, and children’s zoo that never came to fruition. I joined the palace in the new role of archivist in August 2018 and have spent the majority



of my time getting to grips with the material and appraising it ready for cataloguing, as well as setting up procedures to accession new material and lay the foundations of a digital strategy.

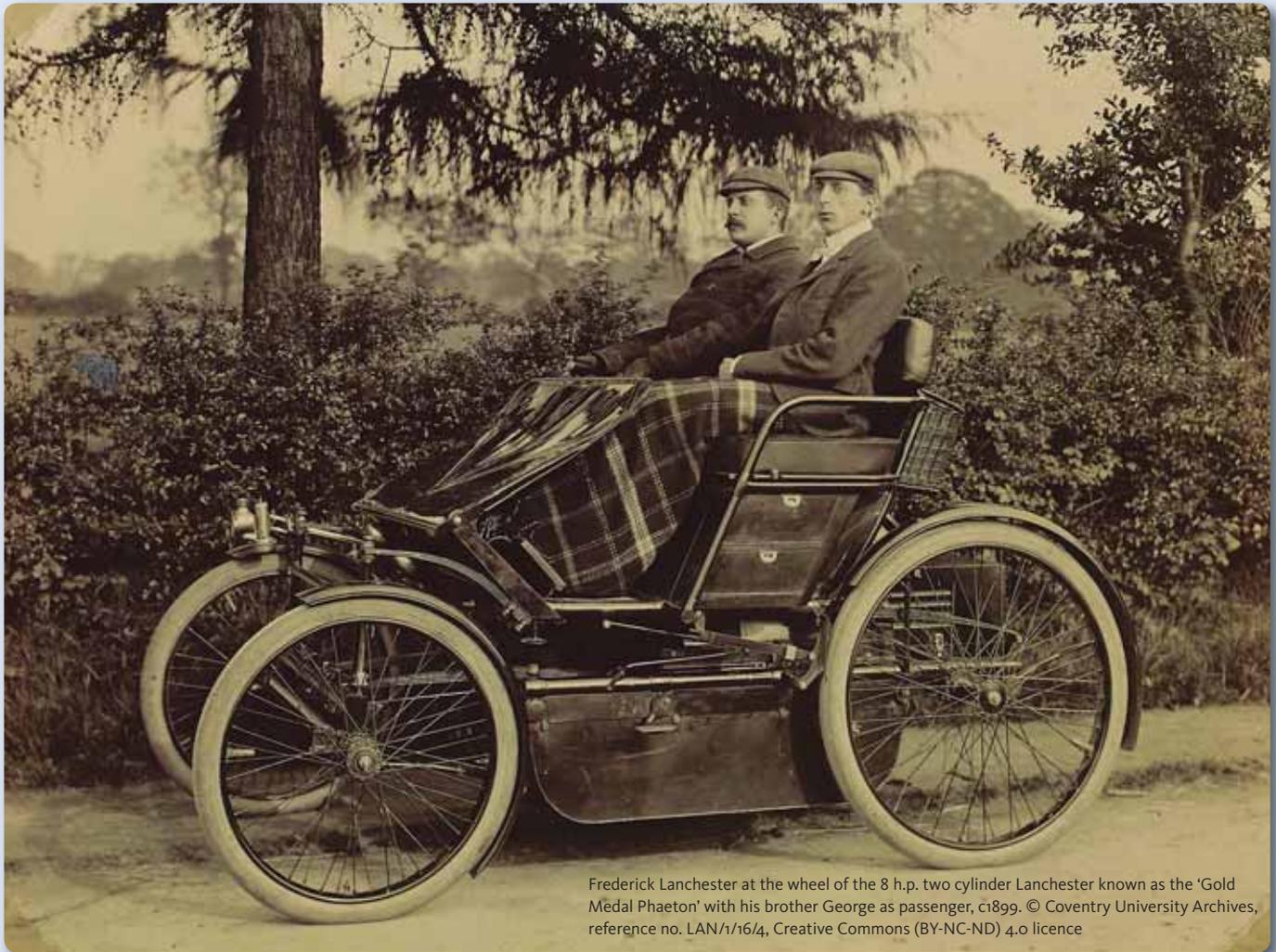
As I am only on a two-year part-time contract, all of this sometimes seems like a daunting challenge. It is likely that MPLP (More Product, Less Process) will be the best solution for processing the material and making it available in the time constraints. It is an optimistic project and an exciting one to be a part of as we make the remarkable history of this unique site accessible. The palace holds a special place in

the heart of the local community, and we have had many offers of material for the collection, capturing personal memories to enrich the history that we are custodians of. Alexandra Palace has a strong team of dedicated volunteers, and we are lucky to benefit from their experience in making sense of some sections of the archive. We hope to work alongside different departments in the palace to enable access to the collections not just for traditional archive users, but for all.

Melanie Bailey-Melouney

Alexandra Palace

The Victorian Theatre at Alexandra Palace in use as a prop store during occupation by the BBC. © APPCT Archive



Frederick Lanchester at the wheel of the 8 h.p. two cylinder Lanchester known as the 'Gold Medal Phaeton' with his brother George as passenger, c1899. © Coventry University Archives, reference no. LAN/h/16/4, Creative Commons (BY-NC-ND) 4.0 licence

The unknown 'British da Vinci'

Before the Wright brothers, there was Frederick Lanchester... but who was he? Gary Collins reports on this innovative yet relatively unknown man.

Some of you may not have heard of an engineer, scientist and inventor who was called the 'British da Vinci', but a project at Coventry University aims to tell the story of this remarkable man, named Frederick Lanchester (1868-1946).

The Lanchester Interactive Archive (LIA) at Coventry University explores the life and work of one of the UK's leading automobile engineers of the late 19th and early 20th centuries. His innovations in the car industry included the first all-British four-wheel petrol driven motor car (1895), and many of his subsequent ideas, such as a new gearbox design (later adopted by Henry Ford) and disc brakes, became standard. Another proposal ahead of its time was a hybrid petrol-electric car, which Lanchester designed in 1927.

The LIA project (mostly supported by the National Heritage Lottery Fund) has digitised much of the university's Frederick Lanchester archive, the largest Lanchester collection in the world. The project's first phase ends in Spring 2019, but Coventry University will continue to support the project's outreach work and to host an exhibition space at the university's library (in the appropriately named Frederick Lanchester building).

Individuals and groups can come to the exhibition space and use touch screens that include interactive games and puzzles to understand the engineering and technical aspects of Lanchester's work. Visitors can also point tablets at images to access additional information produced by augmented reality, and sit in a model Lanchester car. Future plans include the use of virtual reality technology.

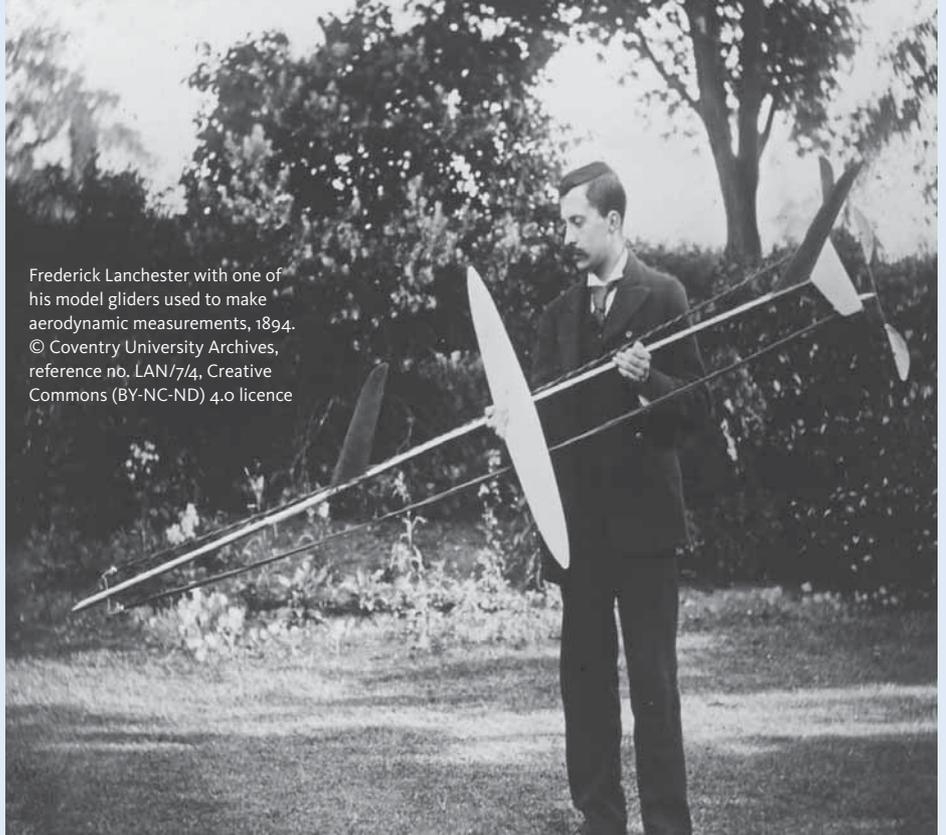
“Lanchester made significant contributions in aerodynamics, helping to establish key principles of powered flight. He published his ideas in the 1890s before the Wright brothers’ success in 1903”

As well as his achievements in the car industry, Lanchester made significant contributions in aerodynamics, helping to establish key principles of powered flight. He published his ideas in the 1890s before the Wright brothers’ success in 1903. His mathematical theories on military combat and strategy formed the basis for operations models commonly used in business, and he advised the UK government on military matters in the First and Second World Wars. His interest in these areas, along with work on optics and field of vision, colour photography, musical notation, pneumatic-framed buildings, radios, loudspeakers, gramophones and many other subjects led to the comparisons with da Vinci.

Lanchester also built the first all-British motor boat in the 1890s and then the first outboard motor engine – because restrictive speed limits on roads meant that he could not carry out meaningful engine tests in cars.

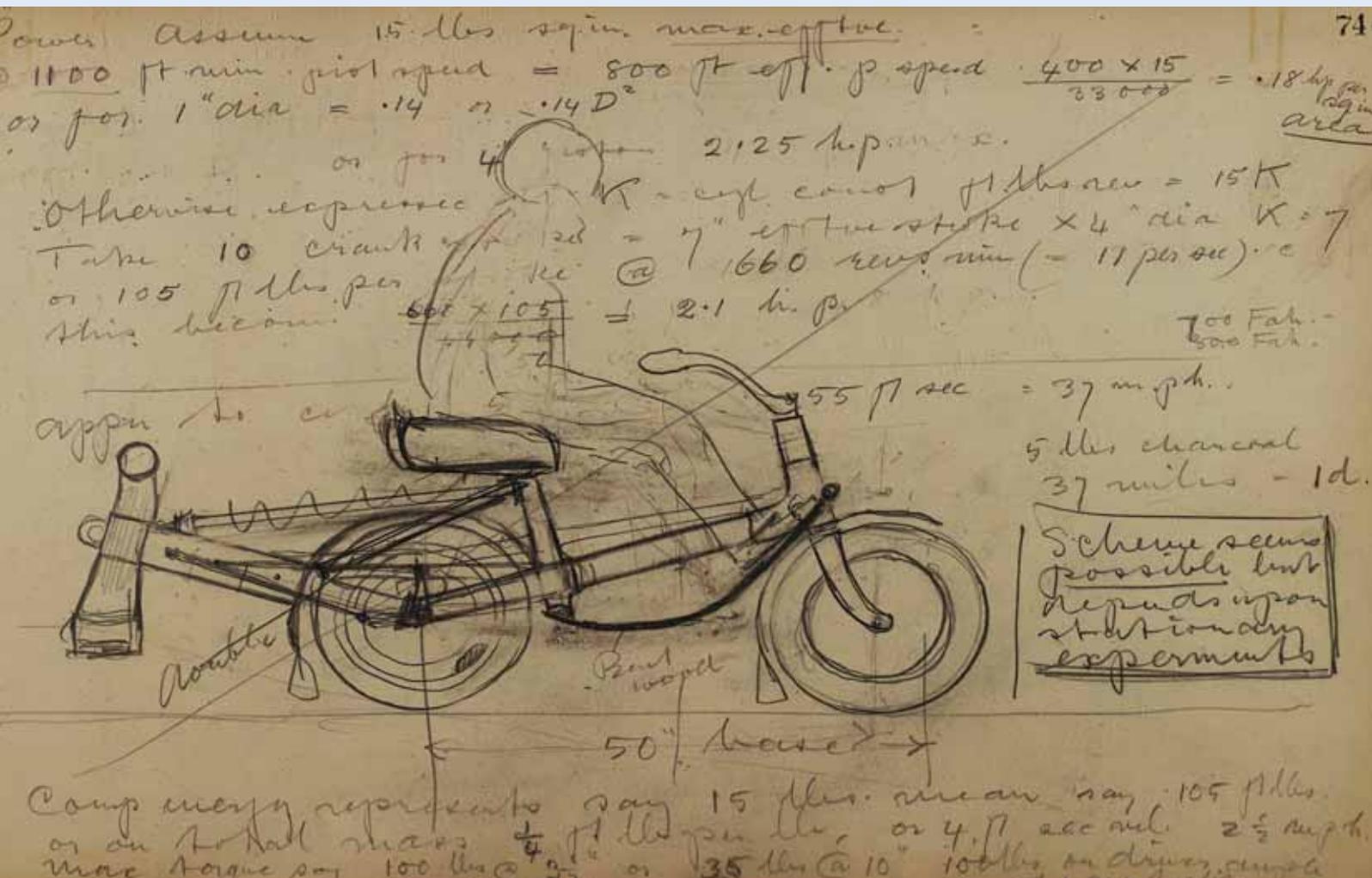
One reason why Lanchester is not better known outside his peer group in the car industry and scientific circles was

12 h.p. Lanchester demonstrating its gears by climbing steps of the Crystal Palace site during the Society of Motor Manufacturers & Trader’s motor show in February 1904. ©Coventry University Archives, reference no. LAN/1/16/6, Creative Commons (BY-NC-ND) 4.0 licence



Frederick Lanchester with one of his model gliders used to make aerodynamic measurements, 1894. © Coventry University Archives, reference no. LAN/7/4, Creative Commons (BY-NC-ND) 4.0 licence





Sketchbook drawing of a bicycle or tricycle for hot air engine study ("moped" – "scheme seems possible but depends upon stationary experiments"), n.d.
 ©Coventry University Archives, reference no. LAN/4/13/152, Creative Commons (BY-NC-ND) 4.0 licence

his lack of business success, possibly because he appeared unable to see ideas through and scale up production, and maybe because he was seen as an experimenter whose ideas could not be mass produced - his notebooks and correspondence show how his mind flitted from one idea to the next. Another consistent problem in his life was lack of funds and financial backing to support these ideas. An example was The Lanchester Engine Company, which was formed in Birmingham in 1899 but went into liquidation and had to be reconstructed as the Lanchester Motor Company in 1904. This was one of the events that resulted in him concentrating on being a consultant, rather than running a company, and by 1909 he was a consultant for other businesses, including Daimler.

In 1930 the Birmingham Small Arms Company (BSA) bought the Lanchester Motor Company and made it a subsidiary of Daimler, which was another BSA company. This led to production shifting from Sparkbrook in Birmingham to Daimler's site at Sandy Lane in Coventry. Frederick Lanchester continued as a consultant but again had differences of opinion with management, especially when Daimler stopped supporting Lanchester's

Laboratories Ltd, a company he set up in 1923 to produce sound equipment, such as radios and loudspeakers. Lanchester suffered from ill-health later in his life and died in 1946. The last Lanchester cars were produced by Daimler in the mid-1950s.

Over 21,000 images from the Lanchester collection will be available via the university's online catalogue, including personal and business correspondence, sketch books, pocket note books, copies of his patent applications, blueprints, copies and manuscript originals of his published works, and a large collection of photographs of Lanchester cars.

Other items that have not been catalogued yet include Lanchester family papers, objects, and donations from individuals and organisations.

More information can be found on the Lanchester project website (www.lanchesterinteractive.org/) which includes a link to the Coventry University archives online catalogue (archivescatalogue.coventry.ac.uk/).

Gary Collins
 Coventry University

Launch of Film Archive.
©ESB Archives



ESB Archives launch film archive

Previously unseen film archive offers a new insight into the social, cultural and economic development of Ireland.

To celebrate the 90th anniversary of the establishment of the Public Relations Department of the Electricity Supply Board of Ireland (ESB) in 1928, ESB Archives have launched over fifty previously unseen films and television commercials commissioned by the company.

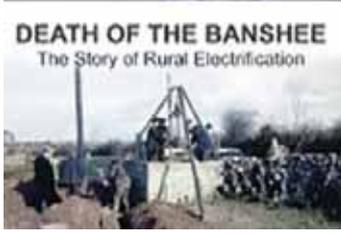
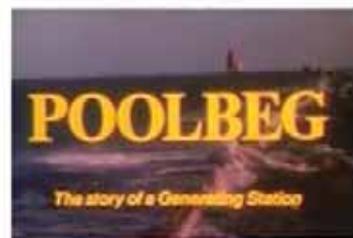
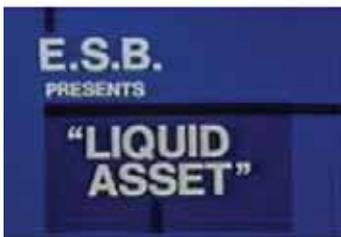
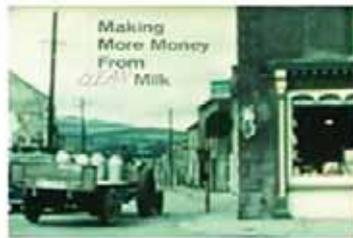
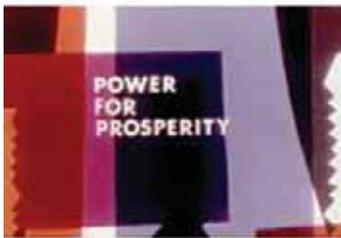
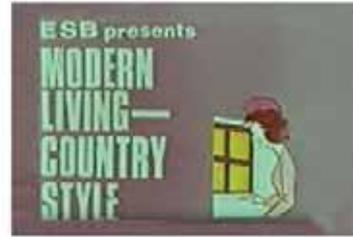
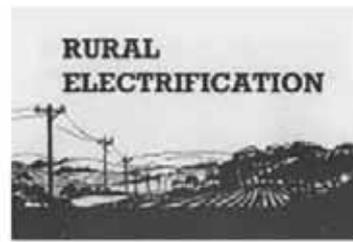
The film archive – hosted on www.esbarchives.ie – offers a remarkable insight into the social, cultural and economic development of Ireland from 1928 to 1992. The collection is a rich resource for ESB employees and our external researchers.

ESB first dipped its toes into the film world when it entered an agreement in April 1928 with the First National Pathé Film Company to record the construction of Ireland’s first hydroelectric station on the River

Shannon at Ardnacrusha in Co. Clare. The film was subsequently shown in cinemas, schools and colleges nationwide.



Film Archive on Home page on www.esbarchives.ie. © ESB Archives



From the 1950s to 1980s, ESB employed the services of acclaimed Austrian filmmaker George Fleischmann, who incidentally crash-landed in Ireland while on a surveillance mission during World War II. Fleischmann produced fifteen films for ESB throughout this period.

The first of his documentaries, produced in 1955, *Power for Progress*, details the extraordinary contribution of ESB to Irish society from its foundation in 1927. In addition to footage of ESB's various hydro, peat and coal stations, the documentary portrays domestic scenes from the 1950s and the benefits of the all-electric house. It reveals social insights through footage of industrial and commercial activity throughout Ireland. The documentary also provides views of the original Georgian architectural landscape on Fitzwilliam Street in Dublin, including ESB's head office before its redevelopment in the 1960s.

The documentary *More Power to the Farmer*, produced in 1957, details the impactful story of rural electrification throughout this transformative time in Irish history, described as the greatest social revolution in Ireland since the land reforms of the 1880s. A fictional dramatisation of the story of a young farmer who lived beside Portarlinton Peat Station in the Irish midlands in the early 1950s, the documentary offers an understanding of the fascination and scepticism surrounding the new peat station and electricity generation. It also provides rare footage of Bord na Móna's (Irish Peat Board) railways servicing the power station. As many generation stations have a limited life-cycle, this film illustrates the operations of a peat station, now demolished, with internal and external footage of the station, helping us to understand how to faithfully preserve our industrial heritage.

The 1961 colour film *Modern Living Country Style*, filmed at the Royal Dublin Horse Show, features the journalist and the first female Lord Mayor of Limerick City, Francis Condell, demonstrating the most modern country home equipped with new electric appliances transforming the lives of Irish housewives through innovative design.

ESB employees starred in many of the documentaries. The 1972 documentary on Turlough Hill, Co. Wicklow, *Peak Power* is dedicated entirely to the workers and features interviews with the



Still from Turlough Hill Workers Accounts. © ESB Archives

Turlough Hill Workers Accounts



Peat Power Station at Portarlinton c. 1950. © ESB Archives

PEAT POWER STATION AT PORTARLINGTON

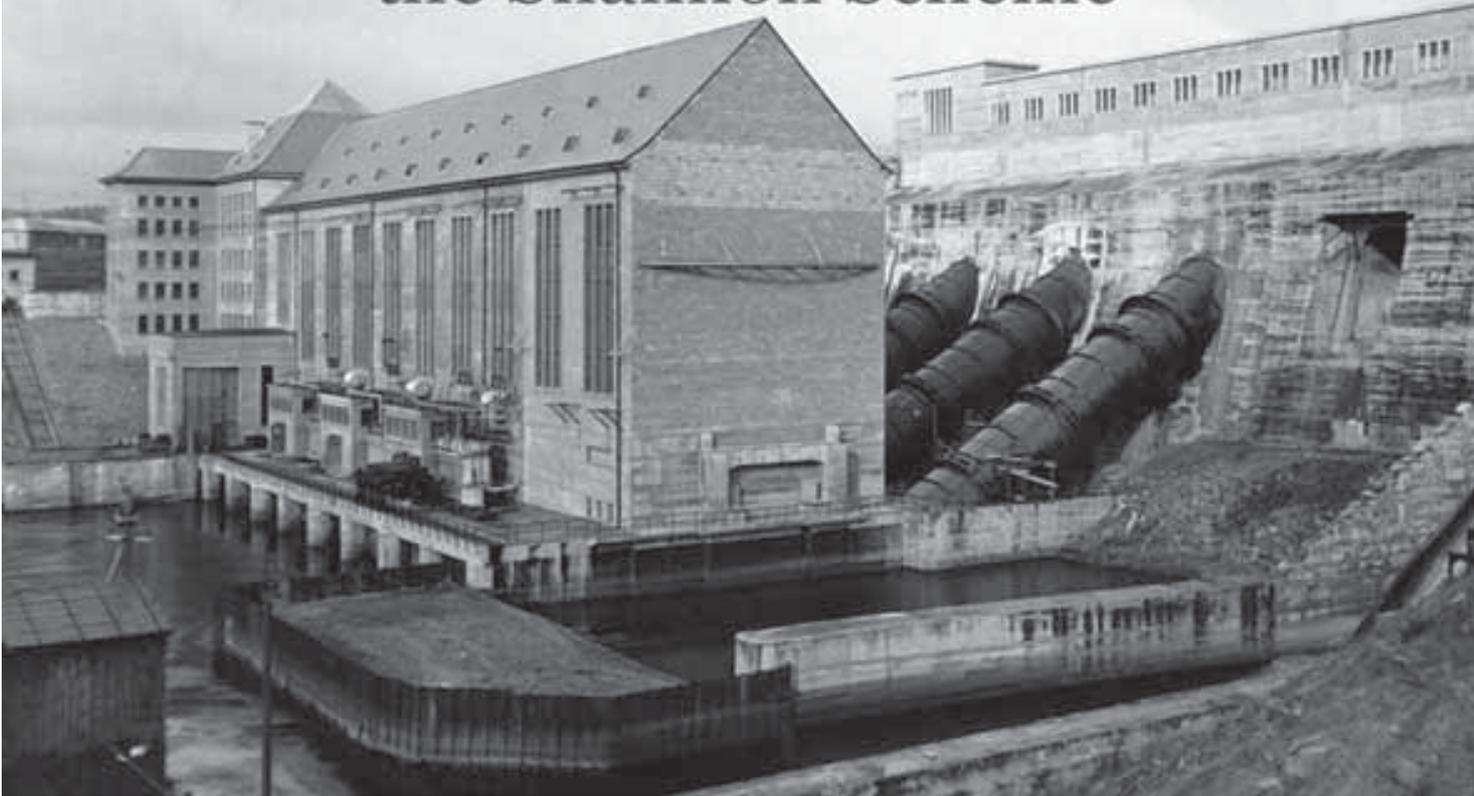
“Digital access copies of the films were converted in-house to mpegs from CDs and mini discs, researched and catalogued by the archives team”

employees who contributed to the largest pumped storage civil engineering project of its time.

The award-winning 1992 film, *24 Hours*, profiled ESB's commitment to customer service and depicted a typical working day for ESB staff throughout the company.

Ardnacruhsa
and the Shannon
Scheme, 1928.
© ESB Archives

Ardnacruhsa & the Shannon Scheme



The film won a gold medal at the 35th US International Film and Video Festival. The festival is one of the longest-established and prestigious events in the world film calendar and honours excellence in industrial and educational audio-visual communication.

Detailed technical aspects of mammoth engineering projects are recorded in the 1975 documentary *Turlough Hill, Peak Power* and the 1985 documentary *Moneypoint Power from Coal*. Filmed over the construction years, the documentaries capture significant milestones throughout the projects making them an invaluable research resource.

Footage extends beyond Irish shores with the 1982 film, *Partners in Power*, showcasing ESB's consultancy overseas, known today as ESB International, documenting electrification projects in Bahrain and Saudi Arabia.

In 1987 the United Kingdom was hit by an unprecedented storm, with over five million customers left without an electricity supply. The documentary *Task Force, '87* documents the work of 300 ESB personnel, who travelled to the UK to assist in the restoration

of power following severe storm damage, featuring a number of interviews with ESB and English utilities' personnel.

The launch of the film archive has been another successful team effort. Digital access copies of the films were converted in-house to mpegs from CDs and mini discs, previously researched and catalogued by the archives team. By researching the content of the films through mpegs rather than the original film reels, we feel we can better prioritise and develop a sustainable strategy for the preservation, digitisation and cataloguing of our complete film archive.

By unlocking the evidential value in our film archive through our online platform, we continue to showcase the valuable role that ESB and our archives continue to play throughout Irish society. The archive also acts as a positive employee engagement tool, warmly received by our stakeholders, instilling a renewed and innovative sense of pride and purpose throughout ESB.

Deirdre McParland

ESB Archives



Eilean Donan,
western Highlands,
c.1910s. © Aberdeen
Harbour Board/
Aberdeen City &
Aberdeenshire
Archives

Volunteer project: Aberdeen harbour board

Volunteers at Aberdeen City & Aberdeenshire Archives have been making Aberdeen Harbour Board's records more accessible.

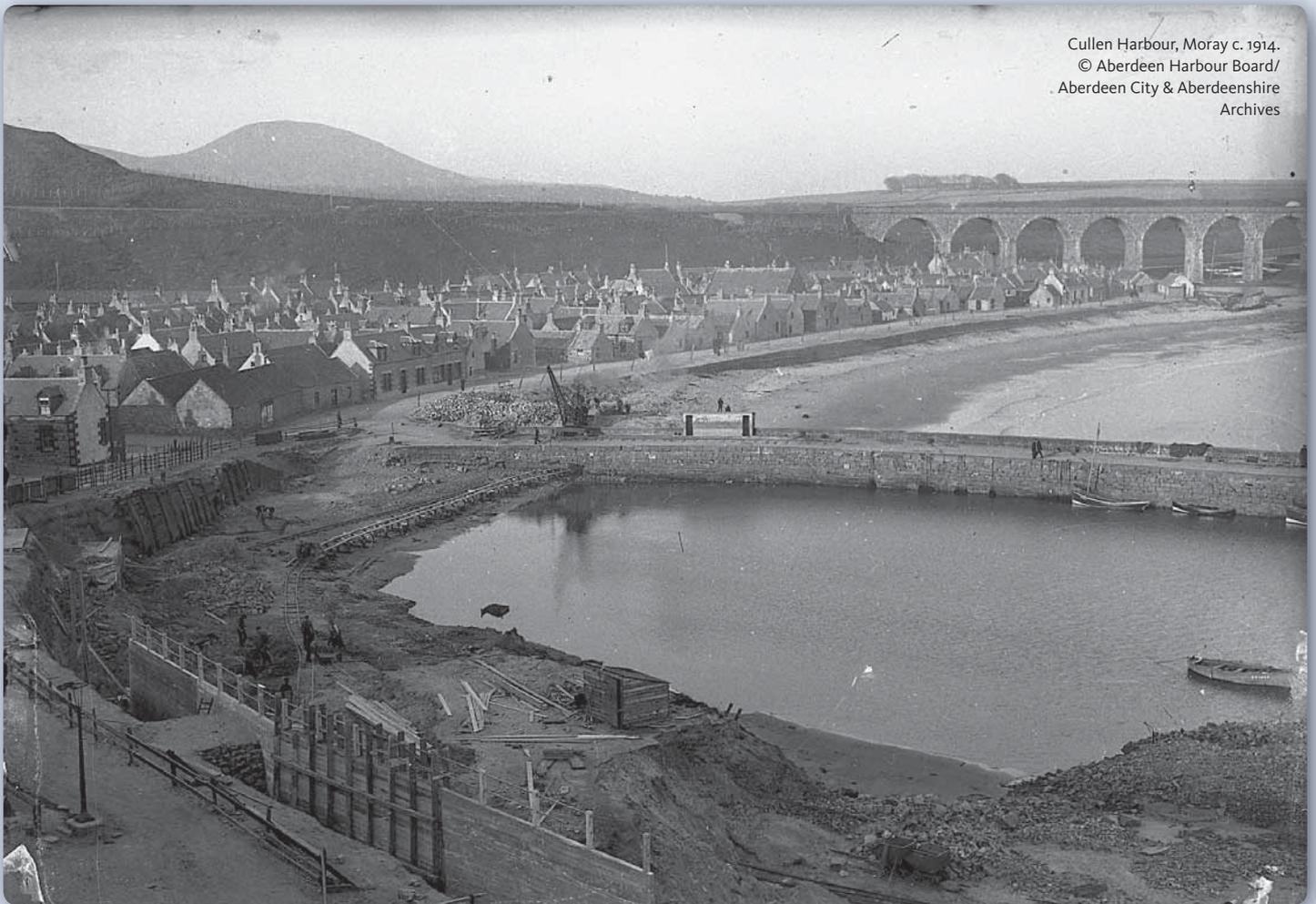
Following a survey of the Aberdeen Harbour Board's offices in 2015, Aberdeen City & Aberdeenshire Archives established a volunteer project to list and repackage several series of the Board's records, with a view to the collection ultimately being transferred to the archives.

Aberdeen Harbour Board has a long history dating back to the granting of a charter to levy tithes, on all ships trading at the port, by King David I in 1136. The harbour was originally controlled by the town council and magistrates of Aberdeen, until an Act of Parliament established a harbour commission in 1810. The composition of the harbour commission changed throughout the 19th century, but included town councillors until 1960. At that point the implementation of an Act of Parliament the commissioners

were replaced by an independent harbour board. The harbour subsequently became a trust port in 1961.

This long connection with the city's administration means there is much material about the harbour in our existing collections, including the harbour commissioner's minutes, letter books and title deeds for the 19th and early 20th century. The archives' UNESCO-recognised Aberdeen Burgh Registers contain a reference to the 'William' of Aberdeen in 1596, the earliest documented Scottish ship to sail across the Atlantic, illustrating the central role of the port in the city's history.

Given these links, we were keen to work with the Harbour Board to make the collection publicly accessible. The initial



Cullen Harbour, Moray c. 1914.
© Aberdeen Harbour Board/
Aberdeen City & Aberdeenshire
Archives

survey covered many of the key record series one would expect in a collection for a business of this nature: minutes, financial records, registers of sailings, arrivals and fishing, and records relating to the lease of property on the harbour estate and development of new infrastructure, such as piers, breakwaters and bridges at the harbour.

The volunteer project has focused on three series of records: 2000 glass plate negatives and lantern slides; c. 2500 printed photographs; and almost 3000 building plans for properties on the harbour estate. Based in the old caretaker's flat at the Harbour Board one day a week, the project has involved a group of volunteers working with staff from the archives, with packaging materials and a scanner funded by the Harbour Board.

The glass plates, dating from the first few decades of the 20th century, had been stored in the attic of the Harbour Board, either loose or in their original wooden slotted boxes, and had accumulated a lot of dirt. Temperature and humidity levels in the attic would fluctuate according to the weather outside the building. Following the specialist advice of Louisa Coles, conservator at the University of Aberdeen, staff and volunteers cleaned the non-emulsion

“staff and volunteers cleaned the non-emulsion side of the plates with a soft brush then used the scanner to produce high resolution Tiff files”

side of the plates with a soft brush then used the scanner to produce high resolution Tiff files. They then repackaged the slides in archival folders and boxes made from materials that had passed the Photographic Activity Test (PAT). The group used scanned images to compile a list of the subject of each slide, helped (or in some instances hindered) by contextual information recorded on the original packaging.

This stage of the project took 31 weeks and uncovered a wealth of material. In addition to photographs of the progress of infrastructure work at Aberdeen harbour, there are photographs of the commissioners' visits to harbours across the east coast of Scotland and the Northern Isles. There are also sets of personal photographs of family holidays to Deeside, the west coast of Scotland and the

Hebrides, including rare photographs of Eilean Donan castle midway through its restoration. We believe the most likely candidate for the individual who took the photographs is Robert Gordon Nicol, Aberdeen harbour engineer from 1883 to 1931.

The next stage of the project has been listing block plans, architectural drawings for buildings constructed on the 36 blocks of the harbour estate: these had to be submitted to the harbour commissioners by businesses for consent to build. These date from the 1880s through to the present day and constitute an unrivalled record of how industry at the harbour has evolved over time, moving from fishing and shipbuilding to supplying the North Sea oil and gas industry. It took 19 weeks to list the plans in this series.

Over the course of the project seven volunteers have been involved, and we are particularly pleased that this experience has helped two of the volunteers secure places on postgraduate courses and employment in the archives sector. In 2019 our focus is going to be repackaging and listing the printed photograph collections, as well as securing funding for a project archivist to catalogue the entire collection.

Katy Kavanagh

Aberdeen City & Aberdeenshire Archives



Aberdeen Harbour. © Aberdeen Harbour Board/Aberdeen City & Aberdeenshire Archives



Aberdeen Harbour. © Aberdeen Harbour Board/Aberdeen City & Aberdeenshire Archives



Upper Dock, Aberdeen c. 1914 © Aberdeen Harbour Board/Aberdeen City & Aberdeenshire Archives

Alex Bieri, Roche Historical Archives, introducing Jill Moretto, GSK Heritage Archives. Reproduced with permission from GSK Heritage Archives



Nobody loves a pharmaceutical company

Building trust in the business by using its heritage.

GSK was formed in 2000 through the merger of Glaxo Wellcome and SmithKline Beecham, but the oldest part of the business is now over 300 years old. Through all those years we have been at the forefront of innovation in medicines, and the archive is full of those stories.

In 2016 I undertook a large cataloguing project to re-classify the collection. One morning, I was putting staff magazines into date order and I realised that I had seen a face I recognised a couple back: it was our then CEO, Andrew Witty, but 25 years ago. I took a picture and sent it to my manager, and it ended up, three hours later, with the VP of Global Brand, who asked me to call her. It transpired that there was a secret project for Andrew's retirement, and I had just flagged myself as a source for a sort of "this is your life" book of his career. The ensuing celebration of his retirement also included a video with 1980s footage of him that we had found.

Since our current CEO took over, the company history has become more core to the global communications

www.archives.org.uk

narrative, and we have increasingly partnered with the communications department to contribute to that. This is of course an absolute gift for the archive: nearly everything we have illustrates how we have existed for 300 years through innovation, our performance and being trusted – our three buzzwords, with trust as the current focus.

Our international colleagues at GSK seem to equate trust with longevity, so we have had an increase in enquiries from the rest of world. We've done country company histories for the Philippines, China, India, Singapore, Malaysia, Argentina and wider South America. Our American archivist, Cat, also helped US Communications with a map that pinpointed current and historical business activity in each US state. However, waiting for a country to approach us is a very reactive stance as we can only respond and provide info when we're asked.

On a more company-wide level we have already built the trust relationship with the digital media team and frequently appear on our social media feeds as



GSK.com Our History page. Reproduced with permission from GSK Heritage Archives

The Asthma Monster #tbt. Reproduced with permission from GSK Heritage Archives

#throwbackthursday and #flashbackfriday. We also celebrate Heritage Month every October and we have just had our fifth. The digital media team like to promote it on our internal homepage, too, as it helps to encourage wider staff engagement and education. We have built it up over the years, going from a text link to a feature image. With the new internal news platform, we can now reach every employee.

A little over a year ago, the website team came to us to ask for our help. Bowen Craggs rates companies annually in their Online Index of Excellence. It's all about using communications and social media effectively to tell your story. GSK came 5th in the index in 2016, and the accompanying report criticised several aspects of the GSK website. One target was our history page, which had been the same since the company was formed 18 years ago. My colleague Cat and I had been itching to do something to it for years, but the website team had quietly ignored our offers. Our revamp started off as a simple image and date timeline and became a detailed, multi-page, highly illustrated version with pop-out features. Our Communications team's aim was to reach the top of the rankings by 2020-something, which we sort of blew out the water when the rankings were announced in February 2018 and we were top, which was partly attributed to the archive's work on the new history pages.

All of that has helped us to gain ongoing funding, such as for our new archival system and digitising material. We are continuing to develop the archive to assist current corporate strategy and we have been able to incorporate that into our new cataloguing and digital asset software. Alongside this, Communications have asked us to source footage for a new corporate video – focused solely on our heritage in innovation.

“we have built the trust relationship with the Digital Media team and frequently appear on our social media feeds as #throwbackthursday and #flashbackfriday”

We are an archive primarily for our own internal business, so it is vital that we understand and are aligned to the current business priorities and thinking. By working closely with our partners on this, we have increased our own visibility and regularly prove the archives' worth and usefulness, as well as building their trust in us.

This article is adapted from a paper given to the International Council on Archives Section for Business Archives and the Business Archives Council joint conference in November at The National Archives (UK). It has been abridged to focus solely on the trust-building projects.

Jill Moretto
GSK plc



"Be fashionable! Shop at J. Sainsbury's" advertising artwork c. 1930. © Sainsbury Archive, Museum of London

Sainsbury Archive launches new website to coincide with 150th birthday

Allison Foster reports on the Sainsbury Archive's new website.

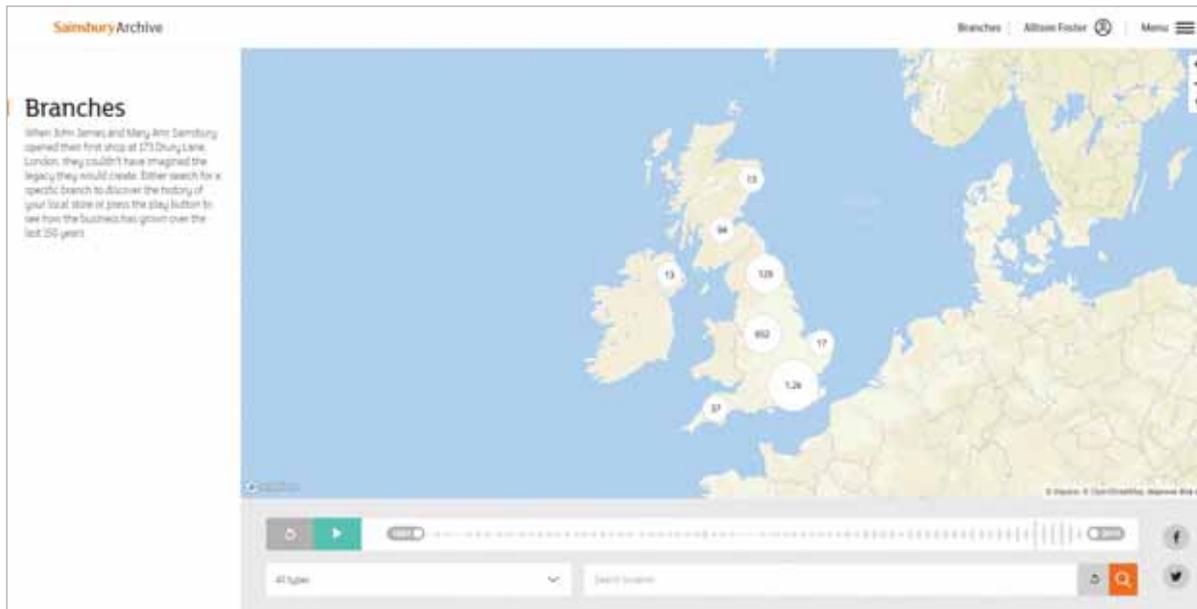
In January 2019 the Sainsbury Archive launched a brand new website to coincide with Sainsbury's 150th birthday this year. Sainsbury's was founded in 1869 by John James and Mary Ann Sainsbury, when they opened their first shop at 173 Drury Lane, in the heart of the west end of London. The Sainsbury Archive is an independent charity, which was set up in 2003 as a separate body to the retail business. Originally based in a Sainsbury's warehouse, the archive moved to the Museum of London Docklands in 2005.

Both the company and Archive Trust saw the 150th anniversary as an opportunity to celebrate the heritage of the business by building a new website that brought several outdated online sites together. This would make it easier for both current staff based in different locations

www.archives.org.uk



Image of 173 Drury Lane, London, c. 1920. © Sainsbury Archive, Museum of London



A screenshot of the animation which shows all the Sainsbury's branches Sainsbury Archive, © Museum of London

to the archive and members of the public to engage with the archival material. Originally, the archive had four separate websites, which all contained different information and content – an online catalogue (Calm View), a website that held digitised copies of the in-house staff magazine *The Journal*, a website hosted by the Museum of London that had contextual and educational material, and a section on the company's corporate website. The archive also embarked on a large-scale digitisation project of its paper-based material, as well as a significant portion of the audio-visual collection for preservation purposes. As a result, 90,000 items will be published on the website over the course of 2019-2020. We chose Sainsbury's packaging, advertising and marketing material as ideal digitisation candidates, along with our most requested items – roughly 40,000 historical images of Sainsbury's branches.

Work began on the website in late 2017, when Keep Thinking design agency were appointed to create a framework to showcase the archive's ambitious plans. There are several sections on the new site, all aimed to give easy access to information about different parts of the company's heritage. The website had to appeal to both in-depth researchers, people who wanted to browse for a short time and Sainsbury's staff who needed to access the digitised copies of documents to carry out their current work. First and, arguably most important, is the display of the online catalogue. The data for this is exported manually from the archive's Calm cataloguing system, and uploaded to the website's backend system, Qi. Through our Calm Authority files we created an interactive map that pinpoints the location of all of the branches Sainsbury's ever opened, whether they still exist or not, with an animation that illustrates the growth of the company through both time and place.

The other featured section is 'Memories', which aims to get members of the public to add their own memories of working or shopping at Sainsbury's, to celebrate the contributions that everyone has made to the history of the company. This section also gives users the opportunity to upload their own images. Three overarching themes of 'People', 'Places' and 'Products' recur throughout the website and you can see this in the Timeline and the Stories sections, which group items in these categories. All of this has been linked on a homepage designed to reflect the heritage of the company, but is separate from the current branding.

During its first month there were over 14,500 unique visitors to the website and nearly 70,000 page views, bolstered by PR and social media promotions by the company and a link on its homepage. Over the next year we plan to upload material into an education section and create a data visualisation tool to allow visitors to explore catalogued items using our subject tagging system.

It is our hope that the website will not only be used by the company but by a wide range of members of the public. While we acknowledge that not everyone will have gone to a Sainsbury's branch to do the weekly shop (don't tell anyone, but as a child brought up in Yorkshire I distinctly remember heading to Morrisons), food shopping is a universal activity, and our website will enable people to see how the food retail business has evolved over the last century and a half, playing a central role in the seismic changes to society over this period.

The website can be found at www.sainsburyarchive.co.uk

Allison Foster
Sainsbury Archive

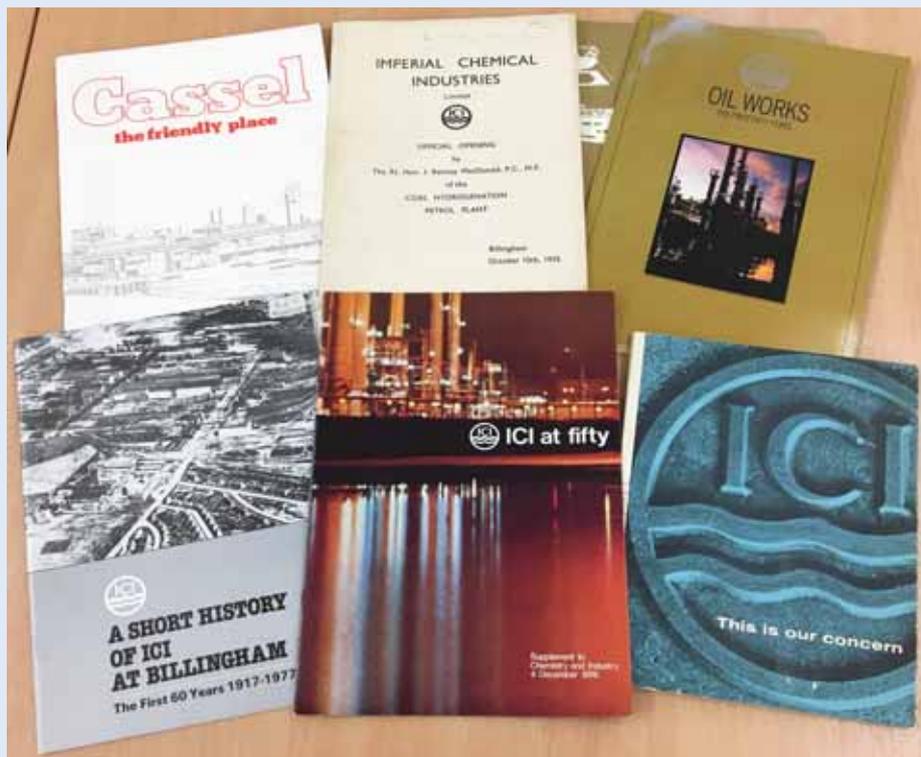
The Imperial Chemical Industries collection at Teesside Archives

Teesside Archives has recently completed a project to catalogue and make accessible the archives of the Imperial Chemical Industries Limited (ICI), relating to their sites in the north east of England at Billingham and Wilton.



A page from the Billingham Post being repaired by conservator Helen Kendall. © Teesside Archives.

ICI was formed in 1927, but the story of the company's Billingham Works began during the First World War, when the Ministry of Munitions built a factory on the site for the production of synthetic ammonia for explosives and fertilisers. In 1935, a coal hydrogenation petrol plant opened on the ICI Billingham site, creating a UK capability to produce oil domestically, using coal. The Second World War triggered more technological development at Billingham, including the PIAT anti-tank gun, Resin X (Perspex), techniques for fog dispersal at airfields and research for the atomic bomb project. In 1945, ICI opened a site at nearby Wilton as part of its operational expansion. The role of the Wilton site included the manufacture of nylon, polyester and a variety of other products that became the basis of many household items, such as anti-freeze and detergents. The 1960s and 1970s saw the expansion into a site at Seal Sands and the establishment of cleaner working practices.



A variety of ICI publications. © Teesside Archives



Community day visit to Teesside Archives. © Teesside Archives

By the 1980s, ICI started working on bio-products and the development of non-animal protein foods, now Quorn. In the 1990s, the company divested a number of its business units and, in 2008, what remained of the company was taken over by AkzoNobel. After 80 years, the chemical industry on Teesside then came largely to an end

The ICI collection started to be collated in the 1990s by a group of ICI employees with an interest in the long term preservation of this significant history. The group persuaded the company of the value and importance of this collection and secured internal funding to enable the sorting, selection and moving of the selected documents. Critically, with a lot of negotiation, they were able to deposit the collection at Teesside Archives. At the time of the deposit, the photographic part of the collection went to Beamish Museum in Co. Durham, given the museum's specialist storage facilities for photographs.

Due to the sensitive nature of the collection when it was first deposited at Teesside, many records were initially closed, making it difficult to apply for project funding to preserve and catalogue them and make them available. Despite the restrictions, the collection was in practice semi-accessible to researchers. It arrived with comprehensive listings in spreadsheets and detailed documentation explaining how the records had been created, stored and managed by ICI and how any selection



The ICI collection in the strong room. © Teesside Archives

had been made before their final deposit. This information proved invaluable when it came to starting work on the collection in 2018, by then a decade after it was deposited. The Teesside archive service has also benefited from the ongoing support of members of the original team involved in the selection and transfer of material, which has been a great help in gaining a comprehensive understanding of the collection.

Teesside Archives is a small service, comprising three professional staff - archives manager, archivist and conservator - but we are well supported by an enthusiastic team of volunteers, some of whom were involved with the initial packaging of the collection. The service is very lucky to have two volunteers, Sandy Rushmer and Vicky Collier, who worked in the registry department of ICI and had experience of working at both the Billingham and Wilton sites. Their established skills are directly transferrable to basic archive cataloguing, with support from Teesside's archivist.

It was the skills of these volunteers and their unique and in-depth knowledge of ICI that enabled us to complete this project without external funding. We imported the original spreadsheets into CALM and used them as a template for the catalogue. The volunteers then worked box-by-box to add each item to the catalogue, update entries and add references. This process took 2-3 years to complete, and the collection then required a full physical sort to get the items fully packaged, boxed in order and set for a final check against the catalogue. We then exported the completed catalogues from CALM back into spreadsheets to be uploaded to the online Discovery Catalogue using the Manage Your Collections tool from The National Archives (UK).

We have had significant interest in the collection from Councillor Chris Barlow, an elected local council official who represents Billingham North Ward. He kindly arranged a community day in Billingham in 2018 to share ICI memories that attracted around 1000 local people. He also co-ordinated three visits to Teesside Archives for people from Billingham to get more in-depth knowledge of the collection. The main interest of many local researchers is The Billingham Post, the local ICI newspaper, and we are in the process of getting this digitised to create optical character recognition (OCR) searchable PDFs, to help people find the articles they are looking for and to preserve the original newspapers.

We have also had interest in the collection from academic researchers around the world looking at various aspects of the history of ICI, its working practices and the products it produced. Much of the material has recently become available for the first time, and we hope that it will inspire further use of the collection and the treasures it holds.

Kimberley Starkie

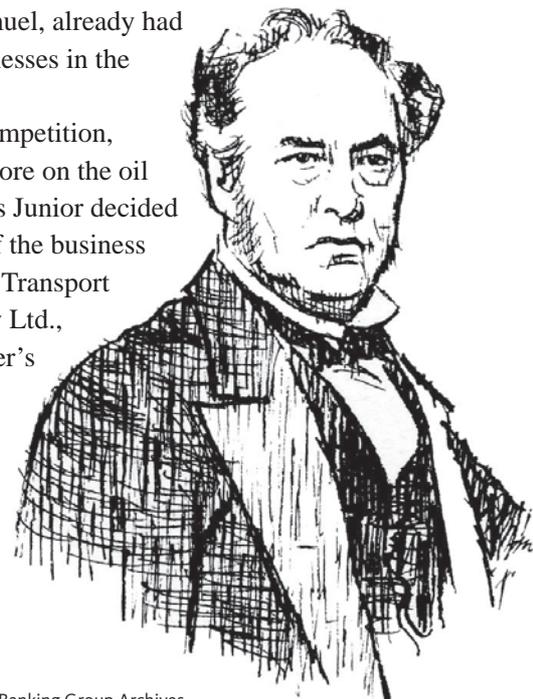
Teesside Archives

Exploring the archive of M.Samuel & Co.

Peter Judge examines the value of one of Lloyds Banking Group Archives' smaller collections.

Business archivists often find themselves focusing on providing an internal service. This means they can - unintentionally - turn a blind eye to the smaller collections in their custody. External researchers can remind us of our oversights and our "hidden" collections. This was the case at Lloyds Banking Group Archives recently, where a researcher highlighted the importance of the archive of one of Lloyds' constituent companies, M.Samuel & Co.

The original firm was founded by Marcus Samuel in 1830. Samuel was a City of London trader, who sold curios and antiques, specialising in the boxes and ornamental shells from the Far East that were extremely popular with Victorian customers. He began to trade commodities, such as cloth, and manufactured goods as varied as pins and pianos. In turn, he brought rice, tea, grain and jute to the UK market. By the time trade with the Far East had opened up (with the occupation of Hong Kong in 1841 and the opening of Japan to Europeans after 1863), Samuel's sons, Marcus and Samuel, already had well-established businesses in the region. However, with the increasing competition, they began to focus more on the oil trade. In 1897, Marcus Junior decided to separate this side of the business and formed The Shell Transport and Trading Company Ltd., named after their father's beloved polished shells. From this point on, M.Samuel & Co. began to finance trade and to arrange foreign loans in London.



Marcus Samuel Senior. © Lloyds Banking Group Archives

In 1907 the Shell side of the business merged with the Royal Dutch Petroleum Company to form what is Royal Dutch Shell today. At this point, Marcus Samuel the younger largely withdrew from M.Samuel & Co. to focus on his duties as chairman of Shell while his brother continued to trade in the Far East.

The operational records held by our archives cover the ongoing trading in the Far East by M.Samuel & Co. in the early days of the 20th century. Of particular interest is the role the Samuel companies played in the Japanese industrial revolution in the wake of the Meiji Restoration. The records give a unique insight from a business perspective of a society that was changing rapidly. The records illustrate the interactions between Western traders and a burgeoning government eager to develop a 'modern' Western model.

M.Samuel & Co.'s activities as a trading company were gradually replaced by a growing banking business. It developed an extensive international network and offered services like capital issue and international investment management. The growth of this side of the business can be seen in an interesting collection of travel notes. These provide a snapshot of international economic concerns in the interwar period. The business records also show the difficulties faced by a company working with global customers during the Second World War and complications arising as a result of the UK Trading with the Enemy Act (1939).

After the interruption of the war, business continued to grow and – through a succession of mergers and takeovers - the successor of M.Samuel & Co. became part of Lloyds TSB group in 1995. We took in the archive shortly after. In an organisation that is primarily UK-focused, it has been fascinating for us to find out more about how one of our constituents played a major role in opening up Far Eastern trade. The experience of this collection has also acted as a keen reminder that it often pays in the business records sector to engage in one-off conversations with your external audience and users.

A full catalogue is available on request from the archivist at archives@lloydsbanking.com

Peter Judge

Lloyds Banking Group Archives



One of Marcus Samuel's shell boxes. © Lloyds Banking Group Archives

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