



Archives & Records
Association
UK & Ireland

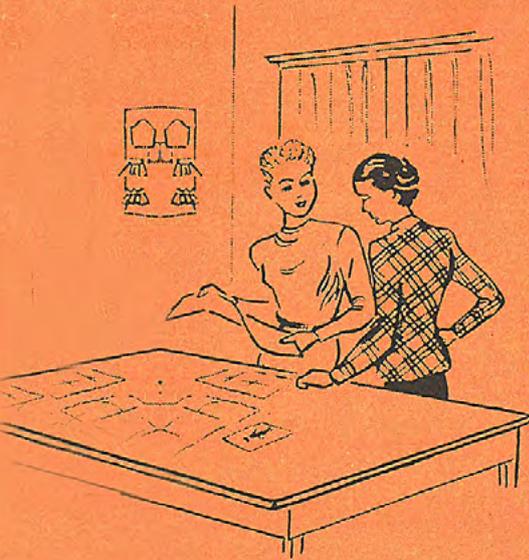
arc magazine

www.archives.org.uk

No: 379

March 2021

ISSN 2632-7171



SINGER *Illustrated* Dressmaking Guide



PUBLISHED BY
SINGER SEWING MACHINE CO.

08 Can you help this researcher?

12 Planes, trains and automobiles

14 When the tide turns...

25 Childhood favourites rehomed



ARA2021

VIRTUAL CONFERENCE

we  records

1st to 3rd September

conference.archives.org.uk

Welcome...



Welcome to the Business and Archives issue of ARC Magazine

I was excited to be editing this business archives special issue, as not too long ago I became a business archivist myself. Once the poor cousin to local authority archives, business archives are now rightly recognised as central to our heritage. Whether you're a family historian looking for an ancestor in staff records, an architect wanting to recapture a building's industrial past or an artist seeking new inspiration from past designs, business archives can be used by more than just academics.

This issue shows the breadth of collections held by businesses. We have covered the full range of transport options ('Planes, trains and automobiles' page 14 and 'When the tide turns' page 16), so although we can't travel right now, we can at least be assured there remains a record of it. If you're looking for something to do, business archives have that covered too: on page 11 we have sewing, on page 27 there are some toys to play with

and on page 29 you can quench your thirst. Of course in these times we all know how important supermarkets are, so go to page 31 for your shopping.

I would like to thank Elizabeth Thomson-Macrae for gathering articles, I am delighted that we have ended up with so much content. Thanks also to Tim, who makes the magazine look so fabulous very month.

Kim Harsley
ARC Editor

ARC Magazine is the monthly publication of the Archives & Records Association (UK and Ireland)
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Cover images: An illustrated dressmaking guide produced by Singer. Reproduced with permission of West Dunbartonshire Council Archive.

ARC Magazine advertising enquiries to:
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Tel: 01727 893 894

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

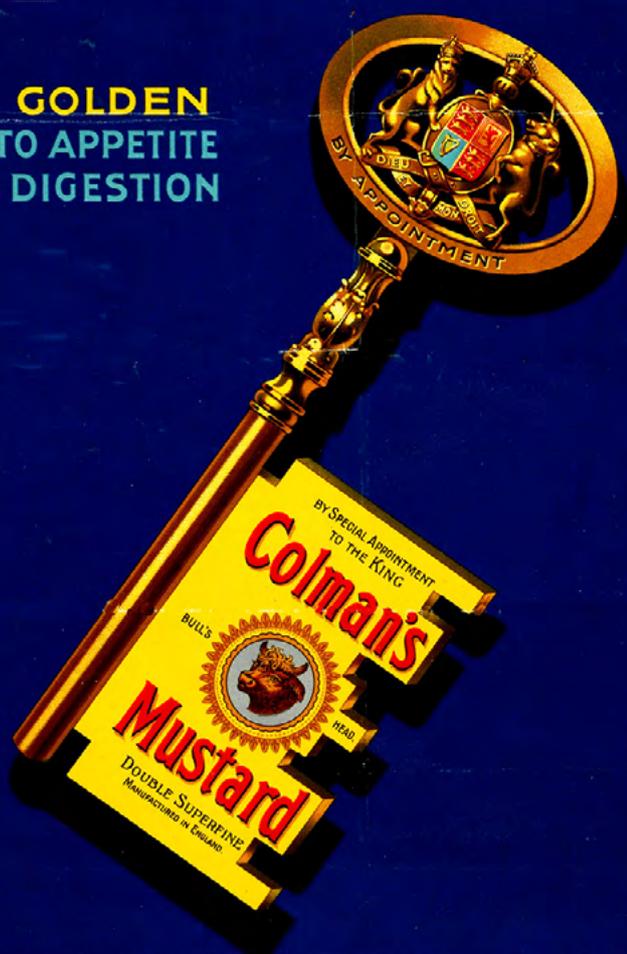
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THE GOLDEN
KEY TO APPETITE
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Advertisement for Colman's Mustard, 1911.
Courtesy of The National Archives, ref. COPY 1/307.

Opening lines

Dr Christopher Cassells, Business Archives Surveying Officer for Scotland and a member of the Crisis Management Team, reflects on the key questions and challenges facing business archives as the world emerges from unprecedented and challenging times.



It is obvious that the last year has been a challenging one for business archives and archivists; as, of course, it has been for everyone. The twin economic trials of Covid-19 and Brexit have left whole sectors of the economy in an extremely precarious position, and while the success of the vaccine programme offers hope that there may be something like a return to normal this calendar year, there is still a degree of uncertainty around what the economy will look like in a post-pandemic, post-Brexit world.

However, most businesses have proved remarkably resilient. In my role as one of the Scottish representatives on the Crisis Management Team, we have dealt with very few cases of records at risk as a result of liquidation, thanks largely to the ongoing furlough scheme. Whether this is a case of closure avoided or simply postponed remains to be seen, but it has afforded us the opportunity to work with colleagues across the sector to build capacity and preparedness for future records rescues.

One such initiative, the publication of *Collecting in a Crisis* guidance by the Scottish Council on Archives and Business Archives Council of Scotland, prompted discussions right across the Scottish archive sector involving archivists in local authorities, universities, business, and national repositories. While there are many challenges in collecting business records – not least the stretched resources and limited storage capacity faced by many public repositories – there is a widespread commitment to continuing collecting the records of business and thinking about new ways in which we can capture a more diverse set of business records and archives. As we move further into 2021, we hope to continue these discussions and provide as much support to the sector as we possibly can – whether through the work of the Crisis Management Team or my own day to day work as Business Archives Surveying Officer for Scotland.

There is an increasing interest in business records and growing recognition that business archives capture something that cannot be found anywhere else – the records of our working lives and the economic activities

“ *how can we ensure that the business records in our repositories reflect the communities we are a part of? Related to this is the way in which we use and understand our existing collections and how we engage with the growing efforts to decolonise business archives* ”

that we all engage in and that help shape our cultures and communities. Indeed, in the decades to come business archives will be absolutely key in understanding what took place in 2020 and 2021. Away from public repositories, this is progressively also being realised by businesses themselves. Corporate archivists have continued to demonstrate within their organisations the degree to which a professionally managed archive can be an enviable asset. From documenting the business response to Covid-19 to placing events in a broader historical context, business archives have more than proved their worth over the past year.

Clearly, challenges remain, and we are yet to see the full scale of the economic impact of the pandemic. However, the resilience of the business archives sector is cause for hope and optimism as we look to the coming year. The shift to remote working and increased use of video conferencing has helped to bring more people into the conversations around business archives than would

“*business archives capture something that cannot be found anywhere else – the records of our working lives and the economic activities that we all engage in and that help shape our cultures and communities*”

otherwise have been possible in the previous world of in-person meetings. This has resulted in a wide-ranging discussion, of which, in my view, there are three key themes.

The first is diversity: how can we ensure that the business records in our repositories reflect the communities we are a part of? Related to this is the way in which we use and understand our existing collections and how we engage with the growing efforts to decolonise business archives. Second, the digital challenge – particularly difficult when it comes to rescuing records from businesses in the process of winding up. The third is, in many ways, the greatest challenge. In a post-industrial period, where the service sector is predominant and there is an increasing polarisation between huge businesses operating on a global basis – think Amazon, Apple etc. – and small scale start ups working in everything from hospitality to the drinks industry to life sciences, how do we adequately reflect this reality in the archive? When the factory down the road is now more likely to be studios occupied by a steady turnover of short lived, ephemeral but potentially culturally important enterprises and the big employers of today are no longer synonymous with a particular place (like Birmingham was with the automotive industry or Glasgow with shipbuilding) but instead are in every town and city (for example, Tesco is the largest PLC employer currently), what records can we collect that allow us to continue to document people's everyday working lives and the economic activities taking place around the country?

A great deal of work and consideration is required to confront these questions but the work started during the last year; reaching out across the sector, building networks around the Crisis Management Team along with the work of organisations like the Business Archives Council and Business Archives Council of Scotland, and, above all, talking more about business records, is a good place to begin.

Professional development news

Chris Sheridan, ARA's Head of Professional Standards and Development says "In this month's professional development news we hear from **Brett Irwin**, RMARA, our first member in Northern Ireland to qualify as a registered member via the professional development programme.



Please give a brief overview of your career so far.

I joined the Public Record Office of Northern Ireland (PRONI) in March 2010 initially for a one year contract working as a repository assistant. This gave me a window into the world of archives and a desire to continue working in the sector. Other opportunities followed, and I was eventually offered a full-time contract as a curatorial officer in February 2013. I then decided to study for the post-graduate diploma in archival management at the University of Dundee and graduated in November 2017. During my time in PRONI, I have worked in various different teams: preservation and collections management; records management; cataloguing and access; and public services.

Why do you think continuing professional development is important?

Continuing professional development is important as it gives you a chance to evaluate your career and experiences to date. It gives you the opportunity to reflect on skills that you have developed and what you really learned from them. It engages you to proactively seek training opportunities that will enhance your skills.

What do you think are the benefits of having qualified as a registered member of the ARA?

The professional qualification gives you professional recognition within the sector and also demonstrates a commitment to seeking out opportunities for professional development. In my current job, being recognised by ARA for demonstrating the highest professional and ethical standards is important. My application for registered membership is like a professional portfolio that summarises my achievements

“*The process to qualify helps you to reflect critically on your own work experience and realise that everything can be a learning experience.*”

and gives an overview of the projects I have been involved with. I've been able to use this to think critically about areas that I can further develop.

What advice would you offer to others interested in ARA professional registration?

I would encourage colleagues to apply. The process to qualify helps you to reflect critically on your own work experience and realise that everything can be a learning experience. The competency framework is a fascinating overview of the diverse activities within the sector and you will find a level to match your own skills and experience. You develop your application at your own pace, a refreshing way to learn and develop.

Professional development webinars

Every month we're providing short webinars with ideas and insights into continuing professional development and professional registration. For further information visit our professional development blog <https://arapdp.blog/2021/01/07/ara-launches-new-series-of-webinars/>

Supporting new career routes

The Bridging the Digital Gap programme www.nationalarchives.gov.uk/archives-sector/projects-and-programmes/bridging-digital-gap-technical-traineeships-archives aims to increase digital skills in archives by bringing in new people from different backgrounds to create a more diverse, inclusive, and skilled workforce. ARA is committed to this initiative and is supporting trainees on their journey to foundation membership. Twelve trainees are currently enrolled, with four waiting for their applications to be assessed. Two trainees have already qualified as FMARA. We're encouraging employers to think more creatively about how they can diversify their workforce, and use ARA professional registration as an alternative, sector-recognised qualification. For more information contact chris.sheridan@archives.org.uk



Brett Irwin proudly displays his registration certificate. Courtesy of Brett Irwin.

Backchat...

This month, **Kim Harsley** is talking to Professor **Peter Scott** from the University of Reading about his work with business archives.



Tell us about yourself and how you've come to be involved with archives.

I am Professor of International Business History at the University of Reading. My career has been built around engaging with archives both in Britain and also internationally in the USA, Sweden and the Netherlands. As a business and economic historian, I became concerned about how many archives of important firms were either destroyed, inaccessible, or not open to researchers.

How do you use archives in your work?

Archives are central to my work. They both provide answers to my research questions and raise questions that I had not hitherto considered. Archives illuminate research questions that could not be fully answered using other information.

I used railway archives to learn about the living standards of railway clerks on the eve of the First World War. Their union had submitted household budgets to railway companies and this showed how these clerks tried to distinguish themselves from their colleagues on the railways that carried out more manual tasks.

What is the most unusual thing you've used from an archive in your research?

In the 1930s there were large-scale surveys of how the telephone network was used. Incredibly, this was based on telephone operators "listening in" on several thousand telephone conversations and coding their purpose, length, etc. I had hitherto assumed that the purpose and nature of telephone calls was inaccessible, as they left no record. This enabled me to write a study of early telephone use. The whole article was driven by evidence from BT archives, rather than pre-determined research questions.

You're in the Crisis Management Team, tell us a bit about their work and what you do.

We essentially keep a look out for businesses of historic importance that are facing liquidation, takeover, etc. and try to rescue their archives. Companies are often helpful – the main problem is usually the liquidators, some of whom won't even return our calls.

What's the most exciting archive rescue you've been involved in?

The rescue of the Woolworths archives. I was invited to look at the archives at the time of their liquidation and the Archives Recovery Team found a new home for them. However, on the day they should have been delivered to the archive, they didn't turn up. Moreover, the liquidator didn't inform the archive that the delivery had been cancelled and wouldn't return our calls. It took six years of careful negotiation with the new owners of the Woolworths brand (who behaved very responsibly and generously throughout), to arrange for the archive to be transferred to a new home at the University of Reading, where it has been catalogued and made available to visitors.

'Courtesy of Peter Scott.'





The Woolworths archive on its arrival in Reading.
Courtesy of Peter Scott.

“ Archives provide answers to my research questions and raise questions that I had not hitherto considered. ”

Do you think businesses have changed their attitudes to their archives?

Takeovers and conglomeration have severely weakened ties between companies and their local communities. Firms have also become more wary of releasing information to outsiders and this is particularly the case for information that is crucial to preserve digital archives. A more legalistic approach to access requests is also a problem – lawyers often opt for an easy life by saying “no” to everything. Sadly some parts of UK government are almost as bad – especially the HMRC, which has extended their closed records period from seventy-five to eighty-four years or longer. One document I was hoping to see this year mysteriously had its closed period extended from 2021 to 2030, just before its release was due.

How do you think businesses can use their archives to their full potential?

Many organisations don't realise the potential of their records or how to realise that potential. Companies could learn a lot from examples of best practice, such as Boots, M&S, BT, the John Lewis Partnership, as well as most of the clearing banks.

Is there an archive you wish existed, but doesn't?

There is almost nothing left for firms such as Morris Motors or Austin Motor Co, so I wish there was an archive for the car companies that merged to form British Leyland. I found more data on Austin's early development at the General Motors Archive in Michigan than I could get from British sources.

Collecting Matters

Sector development managers **Georgie Salzedo** and **Philippa Turner** tell us about adapting to the pandemic and their plans for the future.

As sector development managers with responsibility for business archives, we were in the midst of a varied programme of sector engagement when the Covid-19 crisis hit last March. This programme encompassed working with:

- archive services within businesses
- businesses without any archival expertise on staff
- individuals holding business archives
- business-related networks and organisations within and beyond the archives sector.

Despite the pandemic, our work relating to business archives has continued in an adapted form during the year and has even grown in some areas.

Before March 2020, we used to conduct regular visits to business archives to meet staff, see collections and storage facilities, and provide advice and guidance. Our business archives mailing list was growing and we had begun to reach new audiences, such as through the Aviation and Aerospace Archives Initiative (see page XX). One of our last in-person engagements was a talk to the Association for the Studies in the Conservation of Historic Buildings introducing them to the principles and practices of archiving and safeguarding their own archives. Our work as part of the Crisis Management Team for Business Archives (CMT) was also continuing as the CMT built on its success of facilitating the rescue of the Thomas Cook archive in 2019. Then, in March 2020, the pandemic shifted our work online.

After the initial response work to help the sector in the first months of the pandemic, more 'business as usual' work has become possible. We have done this through video engagement chats, participating in new initiatives such as the Land Transport Archives Network (see page XX) and working with established networks. For example, in conjunction with our colleague Rachael Minott, The National Archives UK's inclusion and change manager, we delivered a session at the Business Archives Council's conference 'Do The Right Thing: Inclusivity, Equity and Anti-Racism within Business

Archives' in November 2020. This was a scenario-based workshop that took participants through ethical considerations that they may face within a business archives context.

Crisis management team

An area of considerable growth during the pandemic has, unfortunately, been our work as part of the CMT. The team has been monitoring the large number of businesses going into administration since Covid-19 hit and has been engaging with company staff and administrators to try to secure records worthy of permanent preservation. We have also increased our work with archives across the country, collaborating with other sector development managers at The National Archives UK. It's been inspiring to work with so many archivists from different services to try and rescue collections.

The kinds of businesses have ranged from the locally important to the nationally significant and we are braced for further need for work in this area in 2021. At the same time, members of the CMT continue to collaborate with colleagues in the insolvency profession to draft guidelines for insolvency practitioners so that they can play an active part in saving records when companies fall into administration. We aim to disseminate this guidance widely and raise awareness of the importance of business archives with the insolvency profession.

Engagement

Another area of our work that we intend to expand in the coming year is our engagement with the business community. Any member of the archives sector but also any member of the public can contact us for advice. We receive a considerable number of enquiries and requests for advice from a range of people, be those chief executives or members of staff who have been charged with looking after the company's records. Providing advice to those unfamiliar with archival principles and practices can be one of the most satisfying aspects of this role and, in discussing options for the future of a company's archive material, we are able to help open up new ways in which a company can understand and make use of its history and heritage. Business archives have a rich potential to shed light on not just an organisation, but the people who have contributed to it over generations. We look forward to sharing their importance with wider audiences in future months and years.

Please feel free to get in touch with us at philippa.turner@nationalarchives.gov.uk and georgie.salzedo@nationalarchives.gov.uk



Can you help this researcher?

Frances Okolo, a doctoral researcher at Loughborough University, is looking for research participants.

Business archives play a critical role as a support function in businesses. However, they can often be regarded as an after-thought and may be prone to budget cuts despite already being tightly funded. As a result, business archives continually need to demonstrate their worth to the business and consider how best to do this in particularly challenging times.

Following technological developments such as automation in businesses, and current economic uncertainty, the importance of business archives to the larger organisation can depend on how well the archive is able to align itself with the organisation's ongoing digital transformation strategy and overall business performance. How can such alignment be achieved and sustained, what factors influence it and what are the benefits for the archive and the company?

Currently business archives are developing digitally enabled products which can be new sources of revenue for the business. For example, the British Airways Heritage Collection sells printed copies of photographs from its collection and Network Rail Corporate Archives does the same with historical engineering drawings. Such projects show that archives can be strong contributors to the business. Such projects have only increased during the pandemic. As physical offices close during multiple lockdowns, customer interactions with businesses are increasingly conducted online, accelerating the trend toward making archives digitally available. For example, the M&S Company Archive has supported teachers and parents with free digital resources for school children.

This doctoral research seeks to investigate business archives as assets in the context of digital transformation in corporate organisations. Using the findings from this research, I will develop a framework for business archivists to demonstrate to the business how their work can contribute positively to its organisational bottom-line. Highlighting the direct relationship between archives and corporate goals, this will increase the relevance of the archival profession in the business world. I am seeking the involvement of readers to explore the experiences of archivists in using digital technology and aligning the archive with the business. This research will be conducted through interviews, a questionnaire and case studies. Confidentiality will be assured. Please get in touch via email: f.a.okolo@lboro.ac.uk

The role business archives can play in the climate crisis and social justice

Katie McDonald, archivist for West Dunbartonshire Council, discusses how viewing business collections through the lens of the climate crisis can help educate new audiences and inspire climate action.

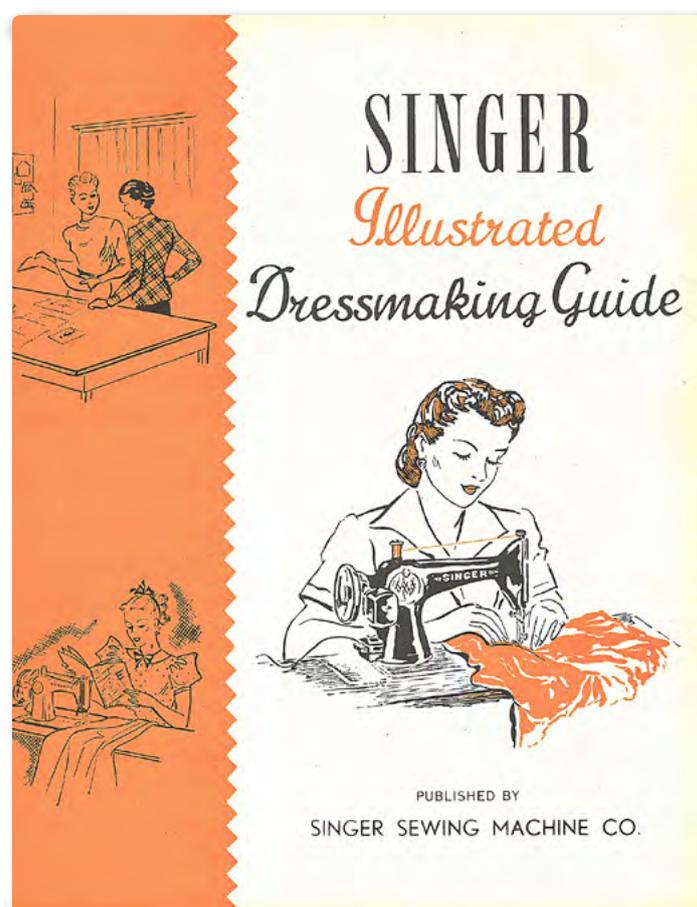
As someone living in Glasgow, the excitement building around the upcoming COP26 conference - which will take place in the city in November - is tangible. Whilst world leaders prepare to set out their plans for meeting targets set by the Paris Agreement, many organisations are working on reducing their own carbon footprint. Within archive repositories there are huge carbon savings to be made through the efficient heating and cooling of buildings, as well as in the thoughtful storage of digital materials. However, we should not limit our response to the climate crisis only to carbon reduction; the heritage sector can also play an important role in educating our audiences about the related issues of biodiversity loss, economic inequality and social injustice. Our collections hold the answers to mitigate against, and adapt to, some of the worst impacts of our warming world.

Business archives have a particularly important role to play in this. Many businesses have profited through the exploitation of our environment, our natural resources, and the people who rely on them. They therefore have a responsibility to be active participants in resolving this crisis. While this can be a difficult story for businesses to reconcile with shareholders, it presents an opportunity for archivists to play a leading role in this work. There is a wealth of records within our collections that can provide vital information for environmental scientists, activists, lawyers and citizens grappling with the impacts humanity has had on the planet. As archivists, it is vital that the information held in our collections is accessible where possible. One way we can do this is through revising catalogues to highlight collections which could be used in climate research.

Threads through time

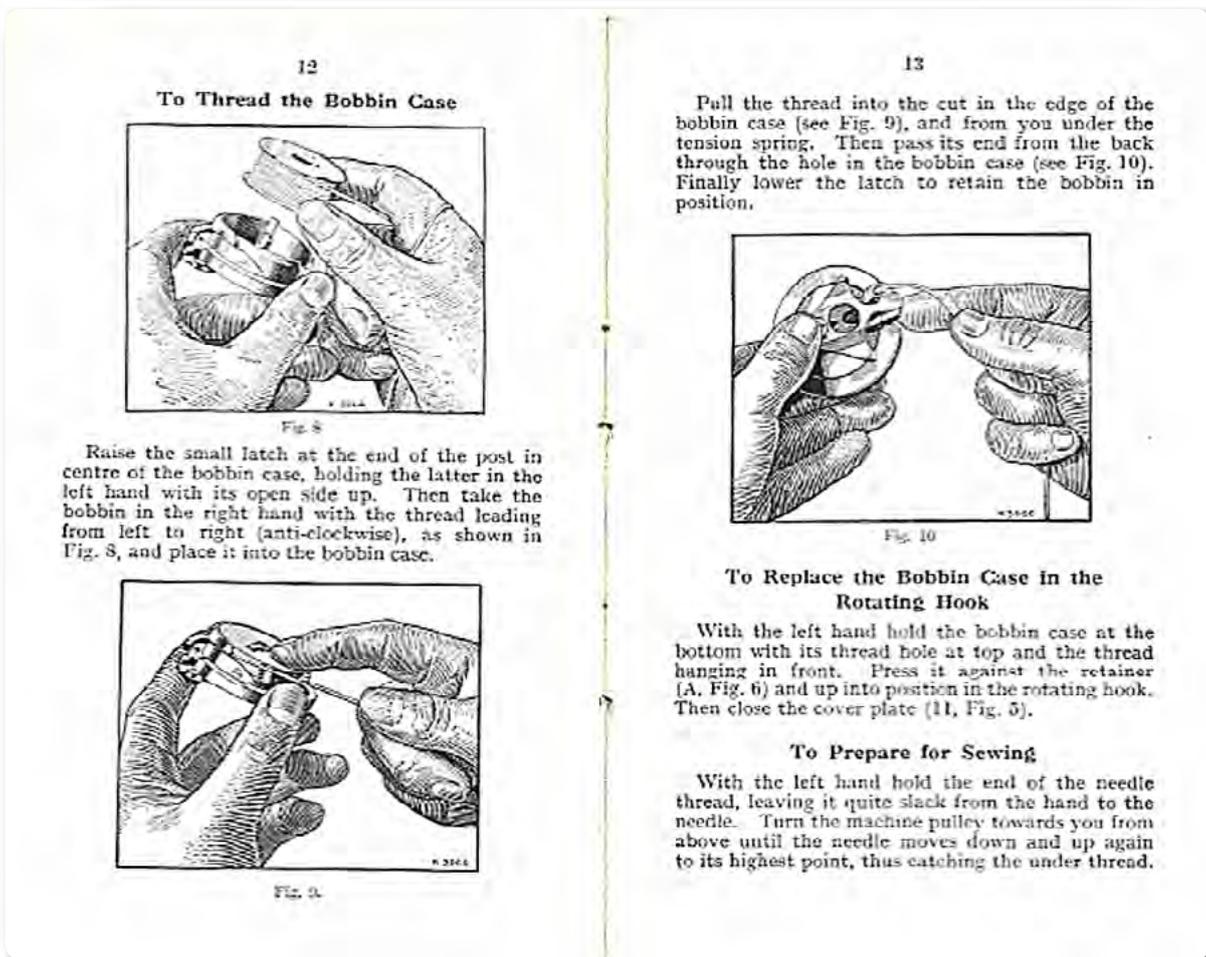
Business archives can also make a contribution to changing underlying systems and mindsets. Archivists are adept at making connections between historic records and modern movements. There is no reason we can't do this for the climate crisis. Recently West Dunbartonshire Council Archive has used the Singer Manufacturing Company archive to produce the Instagram exhibition 'threads through time'. This exhibition focused on the

“Our collections hold the answers to mitigate against, and adapt to, some of the worst impacts of our warming world.”



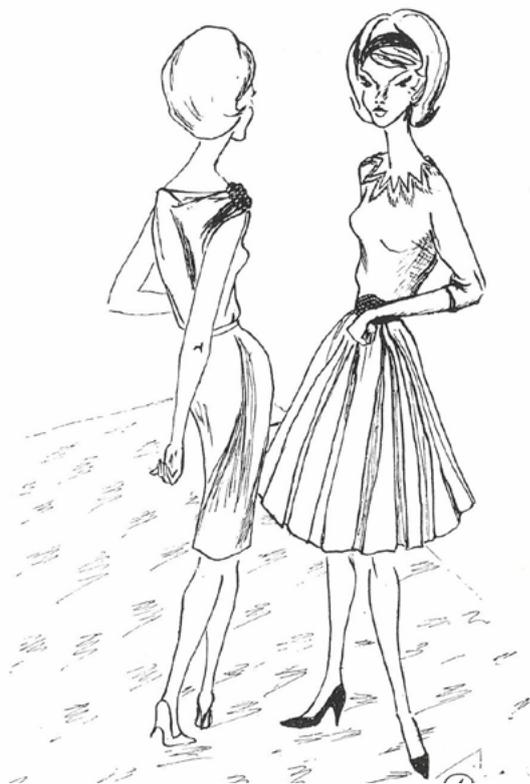
An illustrated dressmaking guide produced by Singer. Reproduced with permission of West Dunbartonshire Council Archive.

Advert for Singer Sewing Machines. Reproduced with permission of West Dunbartonshire Council Archive.



Style inspiration found in the user manual for the Singer 133K13. Reproduced with permission of West Dunbartonshire Council Archive.

Party Pieces



PARTY-TIME will soon be upon us again and the wise girl who begins to plan and renovate her winter wardrobe well in advance will reap the benefit when she is able to accept unexpected invitations without a qualm — knowing confidently that she has suitable clothes just ready to “pop into.”

The most usual type of party requires clothes which are informal yet “dressy.” Our two models have successfully overcome this difficulty as can be seen in the sketch.

The model on the right has chosen a simple dress in crisp, primrose tricel. It has a close fitting bodice and a smart, box-pleated skirt. Main feature here is the unusual neckline which is delicately edged with gold lurex thread.

The dress modelled on the left is an old favourite—the simple sheath dress. It is in ice-blue dacron and is flatteringly draped to suit your particular measurements. A single rose worn on the shoulder is the only decoration necessary.

✻ ✻ ✻

Style inspiration found in the Singer staff magazine, 'Singer Activities', September 1961. Reproduced with permission of West Dunbartonshire Council Archive.

“Looking at business records through the lens of the climate crisis must be embraced.”

impact that fast fashion has on our environment by exploring how fashion has changed over the last two hundred years. The project has a strong focus on social justice in addition to fashion history. We have aimed to highlight those who make our clothes – both historically and today - rather than those who wear them.

The outcomes of this project are two-fold. Firstly, it educates those who are not aware of the impact that fast fashion has on our environment though a subject they are already engaged with – fashion history. Improving public awareness and understanding of climate change is vital in ensuring that action is taken and targets set by governments are supported. Secondly, it allows us to actively support individuals and communities who want to take action against climate change. In this instance, we can support those who are mending and creating their own clothes using second-hand sewing machines. By providing access to user manuals held in our collection and enabling their repair, we have saved these machines from being discarded in favour of new models.

In the town of Clydebank in Scotland – once the world-famous home of the Singer sewing machine – there is

also mending to be done within the local community. Singer was once intrinsic to the town's understanding of itself. It therefore makes sense that the factory's history should be a key part in the area's recovery from the deindustrialisation caused by its closure. The lessons of how industrialisation and deindustrialisation affect communities lie in our collections. They can be used to both heal trauma and garner understanding for a just transition to a greener future.

The answers to tomorrow's problems are buried in our heritage. Looking at business records through the lens of the climate crisis must be embraced. Heritage has a direct role to play in healing the damage we have done to the planet. We can reveal local and historic sustainable practices, provide hope and inspire new ideas. By making our collections accessible and findable we provide more people with the tools to challenge climate change and can support both individuals and communities in their activism.

Farman F60 Goliath of
Compagnie des Messageries
Aériennes, c.1920-1923.
Courtesy of the National
Aerospace Library/Royal
Aeronautical Society.



Croydon Aerodrome 2006
Continental Air Port

Planes, trains and automobiles

Tim Powell and **Mike Rogers**, from The National Archives UK discuss land and air transport archives projects that promote these under-utilised collections.

In the last couple of years there have been two innovative projects establishing new transport archives networks. These are the Aviation and Aerospace Archives Initiative and the Land Transport Archives Network. Both offer a forum where anyone interested in these kinds of archives can come together to learn, share and communicate information and enthusiasm. A number of common factors have fed into these projects:

- the significance of transport archives to the history and heritage of the UK
- the current importance of transport industries to the UK's manufacturing and research and design base
- a recognition that contemporary business is not always mindful of the archival potential of its modern records
- the awareness that many archives are held by museums and societies where sound curation of archives may come second to managing and promoting artefacts.

The Aviation and Aerospace Archives Initiative

The Aviation and Aerospace Archives Initiative (AAAI) was launched in November 2018. Today it has a steering group with wide representation from archives and museums as well as wider heritage bodies, engineering institutions and businesses. The Initiative is structured as a loose coalition which aims to encompass the whole range of custodians. As well as established museums and archives it also includes aviation societies, professional bodies, businesses and enthusiasts.

A number of projects have been adopted by the group, including setting up a website (www.aviationarchives.uk), an email list and holding conferences and webinars. It has published guidance on good archival practice which caters to custodians with no professional background in archives.

Another project has been to survey archive holdings documenting the aircraft manufacturing industry

A Straker-Clough trolleybus in Darlington Corporation livery, c.1926. Courtesy of the Bus Archive.



“*We offer a forum where anyone interested in transport archives can come together to learn, share and communicate information and enthusiasm.*”

in the UK. Surveys are a useful tool to understand existing documentation and identify significant gaps. Additionally, they promote archive preservation by making the owners of archives more aware of the historical significance and value of their collections. The first fruits of this work, undertaken by Alison Turton of the Business Archives Council, are available online, with a view to expanding the survey in the future.

The Land Transport Archives Network

The Land Transport Archives Network (LTAN) was formed last summer, very much following the pattern of the Aviation and Aerospace Archives Initiative. The network addresses an identified gap in specific support for the creators, custodians and users of archives relating to all aspects of land transport.

A diverse range of businesses have been involved in land transport, past and present. As well as the more obvious

service operators, there are also the manufacturers of vehicles, the builders of infrastructure and those who work to maintain everything. This diversity is also shown in where their records can be found- whilst some are in archives and museums other rest with the companies themselves or even private individuals.

The LTAN is still at an earlier stage of development, but it has set up a website (<https://ltan.info>) and released some guidance about best practice. It is currently planning activities such as mapping work to identify the scope and location of relevant collections.

We hope that the Aviation and Aerospace Archives Initiative and the Land Transport Archives Network will result in better recordkeeping, leading to enhanced knowledge of these important records of land and air transport. If you would like to get involved, please have a look at our websites.

Regent Quay, 1931. Courtesy of Aberdeen City and Aberdeenshire Archives.



When the tide turns...

Mollie Horne discusses how she navigated the choppy waters of a short-term project during the global pandemic, changing her course but still reaching her final destination.

There's no need to tell you how difficult it's been over the last year to achieve our goals but spare a thought for those of us on short-term contracts who only have a year to complete entire cataloguing projects. I worked at Aberdeen City and Aberdeenshire Archives from December 2019 to December 2020 to undertake 'The Aberdeen Harbour Board Collection: Navigating Aberdeen's History' project as part of the Archives Revealed scheme.

On arrival I looked through the collection and quickly understood its importance. With records from 1800-1960, the archive covered a significant period in the history of the harbour and Aberdeen as a city. The records not only documented the history of the business but the way local people lived and worked and I was determined to do it justice.

I had about three months with the collections before lockdown was imposed and we were no longer allowed

to go into the office, meaning that I had catalogued some of the records. The rest of the year has been all about adapting and utilising existing assets. Fortunately a number of volunteers and staff had already created lists of photographs and block plans which I was able to use whilst cataloguing from home.

Code the City

As well as cataloguing, outreach has been a real challenge this year. We're used to visiting community groups, talking to visitors and creating interactive exhibitions. Restrictions have meant that we've had to be a lot more inventive. I had to ditch my proposed rum tasting exhibition and heritage open day in favour of something more socially distanced.

Code the City is a local charity which aims to develop coding skills as well as creating tools to improve digital information about the city. The Aberdeen Harbour Board collection contains ninety-four arrival ledgers showing

Armistice note from 1918 arrivals ledger. Courtesy of Aberdeen City and Aberdeenshire Archives.

Monday 11th etc.
 Fine weather
 and smooth sea -
 glorious news. The Germans
 signed an armistice today
 at 11 AM. Thus ends the
 greatest war the world
 has ever gone through
 lasting 4 years 3 months &
 11 days.

Arrivals ledger, 1918. Courtesy of Aberdeen City and Aberdeenshire Archives.

ABERDEEN HARBOUR - LIST OF VESSELS ARRIVED			
Date of Arrival	No.	Vessel's Name	Of what Port
Monday 10 th	115	SS. "Dunrobin"	Greenock
	116	SS. "Dunrobin"	Greenock
	117	SS. "Dunrobin"	Greenock
	118	SS. "Dunrobin"	Greenock
	119	SS. "Dunrobin"	Greenock
	120	SS. "Dunrobin"	Greenock
	121	SS. "Dunrobin"	Greenock
	122	SS. "Dunrobin"	Greenock
	123	SS. "Dunrobin"	Greenock
	124	SS. "Dunrobin"	Greenock
Monday 11 th	125	SS. "Dunrobin"	Greenock
	126	SS. "Dunrobin"	Greenock
	127	SS. "Dunrobin"	Greenock
	128	SS. "Dunrobin"	Greenock
	129	SS. "Dunrobin"	Greenock
	130	SS. "Dunrobin"	Greenock
	131	SS. "Dunrobin"	Greenock
	132	SS. "Dunrobin"	Greenock
	133	SS. "Dunrobin"	Greenock
	134	SS. "Dunrobin"	Greenock
Tuesday 12 th	135	SS. "Dunrobin"	Greenock
	136	SS. "Dunrobin"	Greenock
	137	SS. "Dunrobin"	Greenock
	138	SS. "Dunrobin"	Greenock
	139	SS. "Dunrobin"	Greenock
	140	SS. "Dunrobin"	Greenock
	141	SS. "Dunrobin"	Greenock
	142	SS. "Dunrobin"	Greenock
	143	SS. "Dunrobin"	Greenock
	144	SS. "Dunrobin"	Greenock

period 1914-1920 and members of the public started to transcribe in April 2020. We have had students, members of the council, maritime enthusiasts, archivists and even an ex-ship's captain work on the project. By December 2020 we finished the final page and today have over 30,000 transcriptions which give us a picture of the harbour during the First World War. This mass of data was picked up by one of the Code the City volunteers who created a website to showcase the data, translating the transcription spreadsheets into something more visual.

This year has taught me to adapt. It's rare that anything goes to plan in archiving although this experience has been particularly extreme! The outcomes from the project might have changed but we have ended up with an innovative resource and reached out to a variety of people to tell the story of Aberdeen's harbours, ultimately achieving the project's original goals.

incoming vessels, cargo and weather. This treasure trove of information seemed perfect for some data analysis. The original plan was for a two-day project which would begin by photographing some of the arrivals ledgers. These images would be taken to events, transcribed and then coders

could work with the data to make it widely accessible. With the onset of the Covid-19 pandemic the event was moved entirely online and turned into an eight-month affair. We released the images of the ledgers covering the

Celebrating 60ish years of the Business Archives Council of Scotland

Kiara King of the Business Archives Council of Scotland explores how you celebrate a significant anniversary from home.

2020 was a memorable year for many reasons. For the Business Archives Council of Scotland (BACS), it marked sixty years since our establishment by a group of academics, archivists and businessmen in 1960. We started the year with many plans and ideas to celebrate the anniversary throughout 2020:

- a launch event in May
- an anniversary themed conference in October
- a publication and we hoped in particular to make use of
- a social media campaign to raise awareness of BACS and business archives in Scotland.

As lockdown persisted throughout the Spring, our plans for physical events were put on hold with the executive committee taking the decision instead to extend our celebrations into 2021.

A change of plans

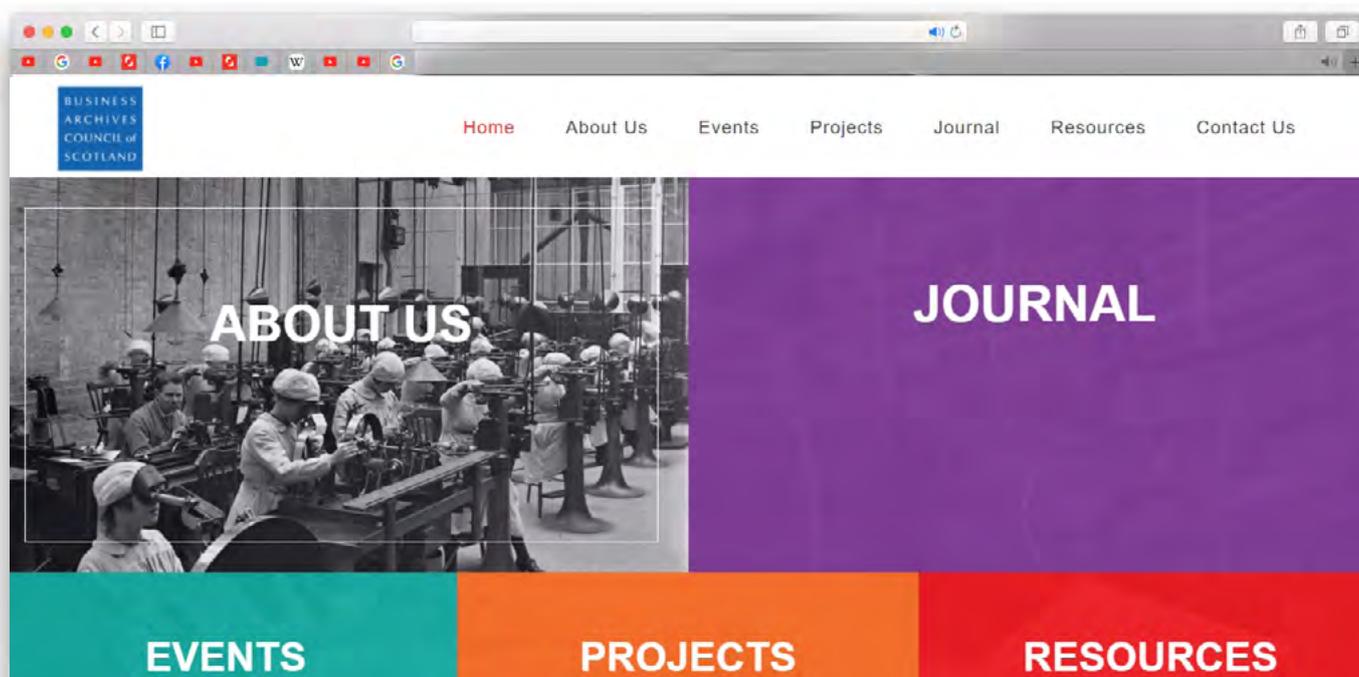
A year on from our initial plans, the possibility of a physical event still feels unlikely but what have we been able to achieve? As the BACS executive committee is powered by volunteers we found that the switch to working from home and juggling other responsibilities naturally impacted on the time we've been able to devote to anniversary work. However, all was not lost! We have been able to focus our attention on the BACS website and Twitter. A brand new website (<https://busarchscot.org.uk/>) was launched featuring a new logo that in good business archive fashion drew inspiration from our own records! This site gives access to our digitised journal and newsletter content from the 1960s to 2000s. It also tells people more about us, giving a timeline of key events and collections that BACS has been involved with.

Additionally, as part of the planned celebrations we had already commissioned three films to highlight the breadth, depth, and value of business archives in Scotland. Thankfully filming for them was completed before lockdown and they are available on our website also. In the three films we answer the question: what is



a business archive? We also explore the types of records held in business archive collections and the different ways they can be used. We then reflect on the history of BACS, the community it has created and how it has changed since the Council was established.

On the social media front, we've shared content on twitter under #BACScot60 and in April we took part in the ARA Scotland #Archive30 campaign. This was thanks to Alexandra Foulds, a University of Glasgow archives student who volunteered to look through content we'd digitised from our records and created a series of tweets to tie in with the daily themes and showcase our anniversary, history and key BACS facts at the same time. As we lead up to our sixty-first anniversary date in May 2021 we will continue to share key milestones and interesting facts from our history. We will also showcase Scottish business archive collections and how the sector has developed over sixty years under our #BACScot60 hashtag. Follow us @BusArchScot to learn more.



Screenshot of BACS website. Courtesy of BACS.

“*The ever-present risk to business archives means that thinking about what the council can do to support them remains a core objective.*”

We've come a long way

While our anniversary year didn't deliver what was originally planned, we have still been able to reflect on the changes in the composition and focus of the Business Archives Council of Scotland. We are currently working on an anniversary edition of our journal which will look back at the history and achievements of BACS. In preparing these journal articles, looking at our own archive collection and interviewing committee members for our films we can see the changes in BACS. From an initiative started by a group of individuals with a determined focus on surveying historical records of firms to becoming a networking organisation for creators, custodians and users of business archives. Some aspects of our history have remained constant - the ever-present risk to business archives and the need to advocate for them means that thinking about what the council can do to support business archives and their custodians remains a core objective. Our anniversary celebrations have helped to support this by highlighting both the rich Scottish business archives collections and the work of the BACS. Support Scottish business archives by following us @BusArchScot or browsing our new website.



Tweet showing records relating to early BACS history as part of our #BACScot60 content. Courtesy of BACS.

Discovering business collections at The National Archives

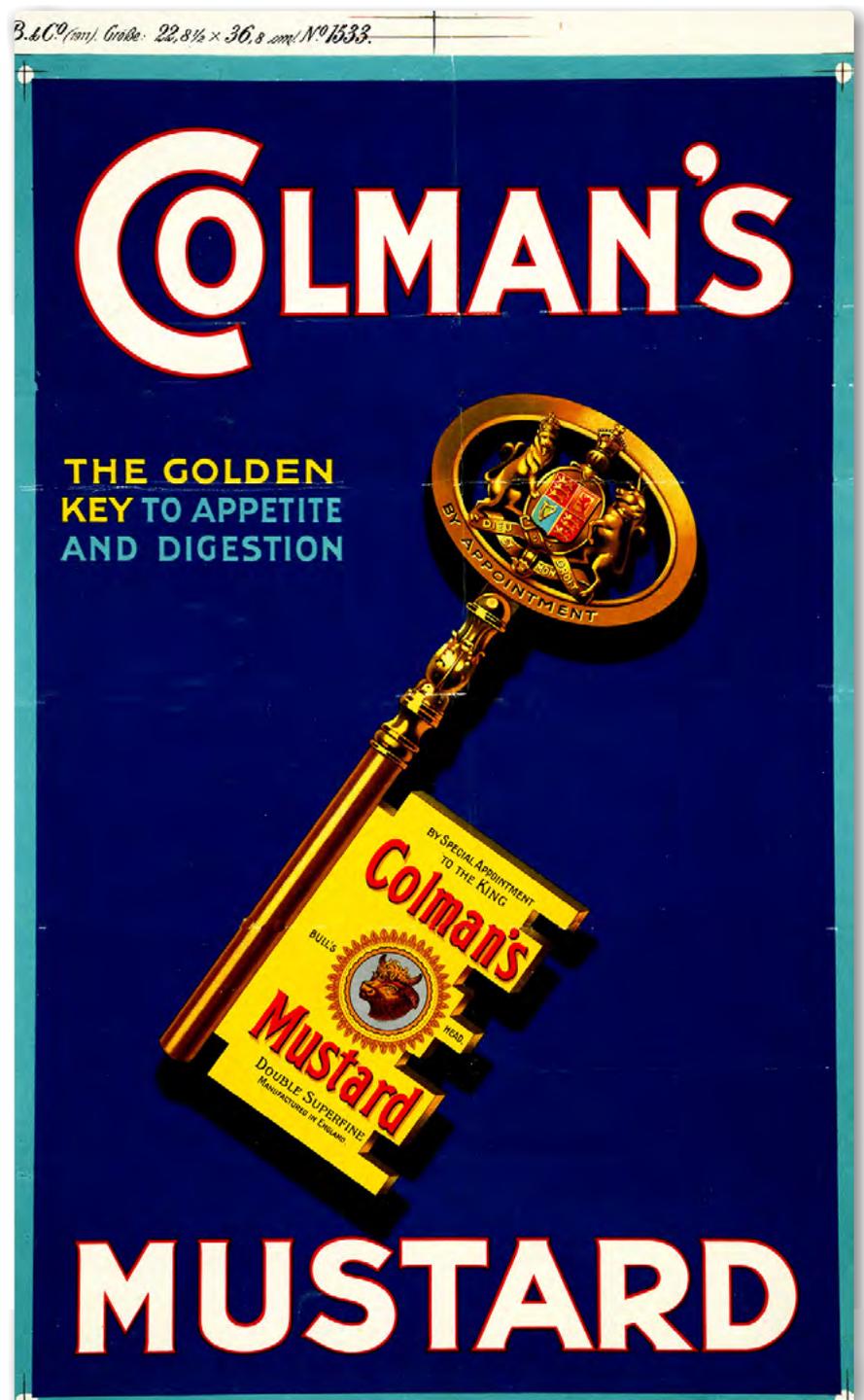
The Visual Collections Team at The National Archives UK wants to make you more aware of the wealth of business collections available there.

As the archive of the British government, The National Archives UK is not often thought of as a place to find business records. However, through the many interactions between government and private companies, a huge variety of records are available. These offer a unique insight into the workings of British businesses over hundreds of years.

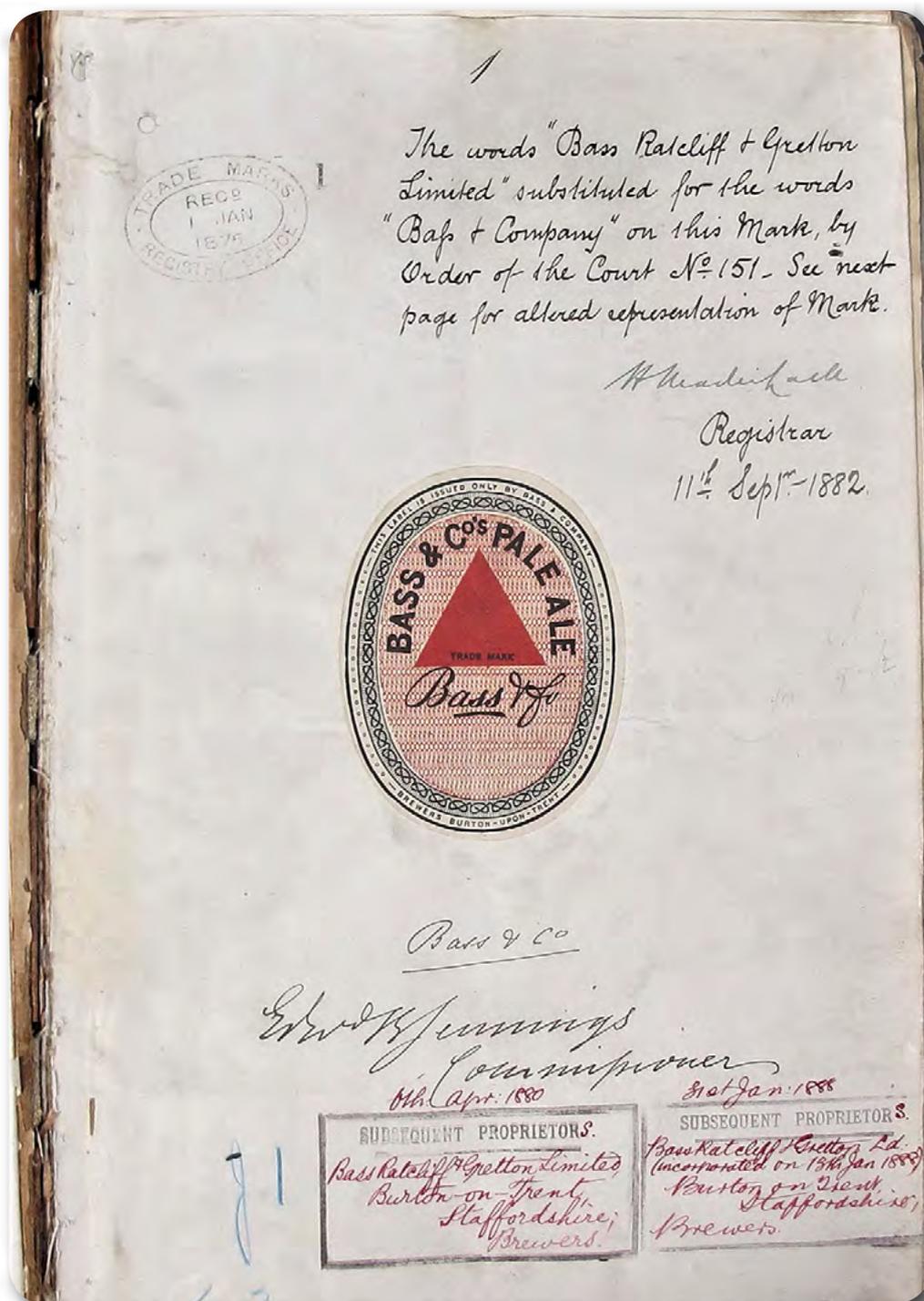
Copyright records

One important way in which private businesses came into contact with central government was through the registration of intellectual property. The Copyright Act of 1842 stipulated that businesses and individuals could register a piece of intellectual property for copyright protection by sending in an application. These application forms, and the examples of the work submitted with them, are now held at The National Archives UK. The collection includes artwork for advertising and branding, photographs, paintings, drawings as well as literary, dramatic and musical works. For business historians researching a particular company or industry, the collection is a treasure trove containing examples of products, marketing methods, and relationships between key individuals.

For example, it is possible to trace the advertising and branding strategy of mustard manufacturer Colman's in the nineteenth and early twentieth centuries by consulting the copyright entry forms



Advertisement for Colman's Mustard, 1911. Courtesy of The National Archives, ref. COPY 1/307.



Trade mark for Bass & Co., 1876. Courtesy of The National Archives, ref. BT 82/1.

and artwork. The entry forms include the company registering copyright and the individual or company who produced the artwork, enabling researchers to study the relationships between artists, photographers and commercial businesses.

Trademarks

From 1842 to 1875, trademarks were registered under copyright law at

Stationer's Hall, but with the passing of the 1875 Trademarks Registration Act, they were recognised by legislation in their own right.

On 1 January 1876, Bass & Co. Brewery became the first company to register their trademark under the new act. Thousands of companies would follow suit although, unlike Bass & Co.'s, not all are still valid today. The

records of trademark registrations include designs represented in the form of drawings, paintings, and prints covering the Victorian, Edwardian and inter-war eras. Aside from having obvious visual appeal, the trademark records are an important source for tracing the origins of products and businesses.

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Through the many interactions between government and private companies, a huge variety of records are available at The National Archives UK

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“There are 1,124 companies whose own records can be found at The National Archives UK”

Registered designs

From 1839, manufacturers and retailers could protect the designs of their products by registering them with the designs registry at the Board of Trade, a change in legislation accelerated by the rapidly expanding British textile industry. After extensive campaigning among manufacturers, the 1839 Designs Registration Act was passed initially for 'ornamental' designs, covering not only textiles, but glasswork, metalwork, ceramics, furniture, wallpaper and other decorative arts and manufactured objects.

We hold records of designs registered from 1839 to 1991, which come in the form of visual representations and registers detailing the name and address of the proprietor, date and registered design number. An under-used resource, there is great potential in these records.

Insolvency records

We also hold records relating to the government's role as a regulator of business. The vast majority of these records are for dissolved companies which were incorporated by registration. When a registered company is dissolved, its registration and dissolution files remain at Companies House for twenty years, after which time they are either destroyed or transferred to us. Since the mid-nineteenth century the percentage of company records transferred

to the archive has steadily reduced as the number of companies registering has increased.

In the main, we do not hold records created by companies themselves, but there are exceptions to this. In total there are 1,124 companies whose own records can be found here, mainly:

- former railway companies
- former canal companies
- other transport companies that passed into public ownership.

A company's own records after it is dissolved are often destroyed but may end up as the property of either its creditors or the ex-company directors. Alternatively, they may be sold, inherited by a successor or deposited in a local archive.

For more information about these records and advice on how to access them, please see our research guides or use our live chat service at: www.nationalarchives.gov.uk/help-with-your-research/

We always appreciate feedback from those who have used, or wish to use, our business records so that we can work to improve the guidance we offer. Please get in touch with us if you are interested in our collections.

You've got the infrastructure, we've got the archive...

Ravana Eagleheart of Standard Life Aberdeen explores the challenges and opportunities of connecting with an internal audience since moving to a virtual workplace.

Underpinned by a recent shift in company focus and the quickly approaching bicentenary of the business, the Standard Life Aberdeen (SLA) archive has buy-in from the executive branch. However, whilst people know who we are, we continue to work against a broad-reaching misunderstanding on what we do and why we do it. We frequently must dispel rumours that we are a dark and dusty dungeon where 'documents go to die'. This has only been exacerbated by Covid-19 and the general upheaval of remote working, home schooling, caring responsibilities, and everything else.

Twitter

Over the past few years, we have been establishing a relationship with colleagues in communications. As such, the archive has some access to the SLA corporate Twitter account but this must be marketable to our external audience and match the tone and form of other content. Finding this balance can be challenging but by providing archival content for different campaigns scattered throughout the year we have proved our worth and consistently demonstrated increased engagement through account analytics. To move away from more sporadic posting and towards more regular archival content, I have used the most recent lockdown to compile a calendar of themed national and international days throughout the year that we have content for and that might catch the attention of an internal or external audience.

Blogging

SLA recently changed intranet systems, which has provided a new opportunity to engage with our colleagues internally and remind them that we are here and show how we can help them. The new system has a blogging function. Through

Our new archive collections - and a chance to explore them

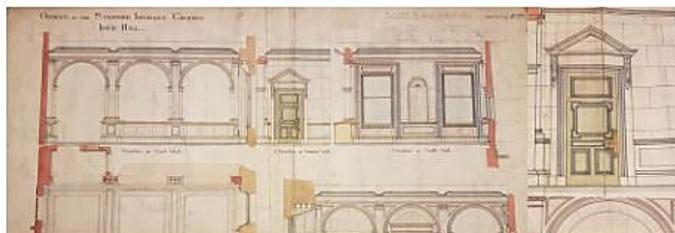
As you may have seen earlier in the year, we've now published our catalogued archival collections on Discovery, the National Archives UK public access catalogue, meaning that anyone can now see details of the collections we hold. We are really pleased to share that we now have two further collections fully catalogued and available - Property and Overseas. As my role of Assistant Archivist focuses on the physical collections held in the archive, I have been working from the office since mid-June, working through some of the backlog of uncatalogued collections.

What's in our property collection?

The property collection primarily consists of legal documents, dating back to the purchase in 1837 of 3 George Street in Edinburgh - which later became our office at 1 George Street. In the following years premises expanded along both George Street and St Andrew Square, as well as across the UK and Ireland, which is documented in the archive.

In addition to these legal papers the archive holds a series of architectural plans related to our buildings, including both floor and elevation plans of buildings along George Street. These plans give us a unique—and beautiful—glimpse into the changes made to 1 George Street. From the complete rebuilding of the premises c1898, to its renovation in the 1970s, we hold the plans and drawings that map out the building's evolution throughout our company history.

The collection also holds correspondence on neighbourly issues and development projects. While not legally relevant to our ownership of the properties, these letters give an idea of the strong foundation we've developed for the connections that we continue to foster with our local community, and the influence we have held within the original heart of New Town Edinburgh.



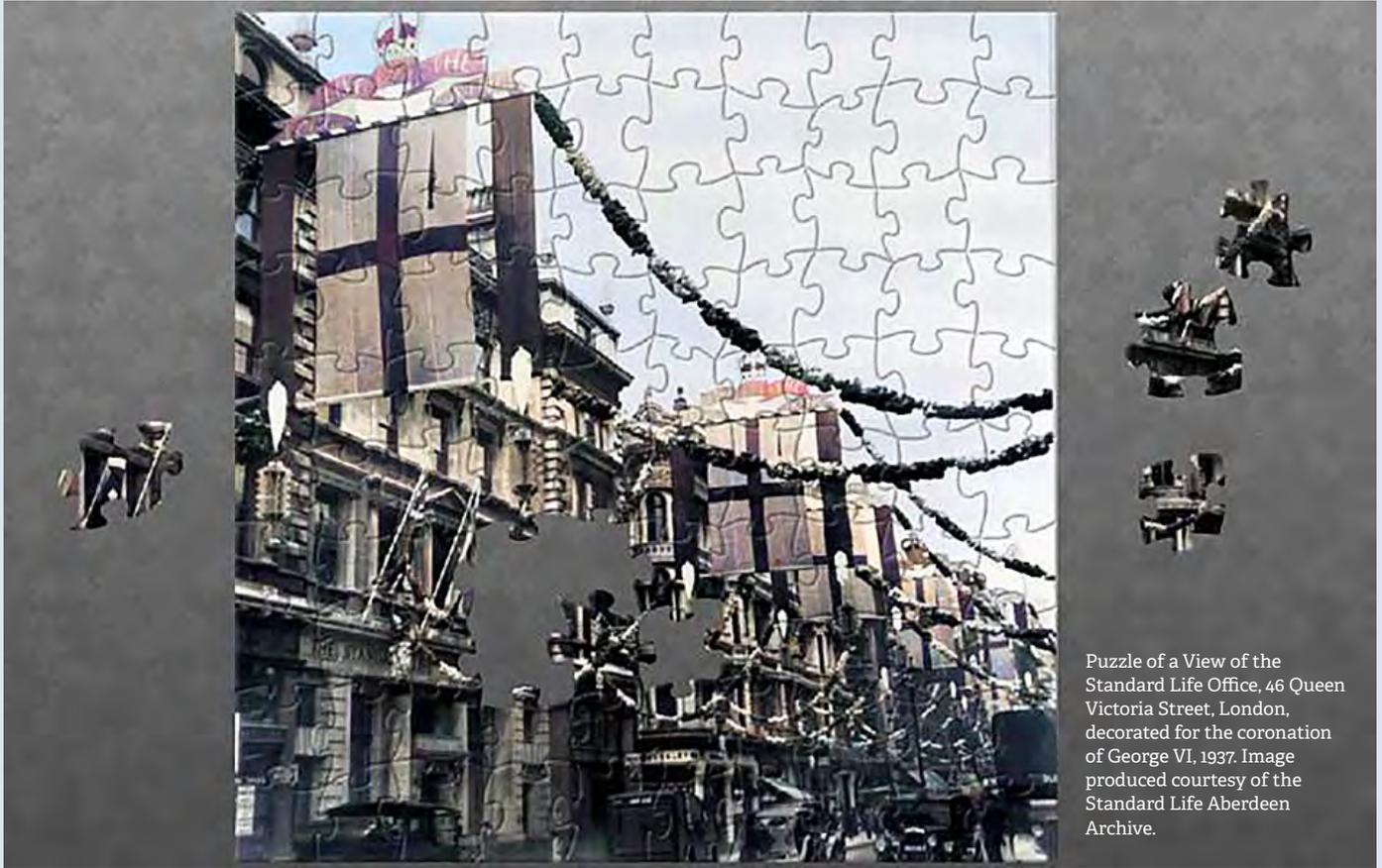
Blog discussing recent cataloguing milestones, published during EYA launch week 2020. Image produced courtesy of the Standard Life Aberdeen Archive.

“We continue to work against a broad-reaching misunderstanding on what we do and why we do it”

this platform, and linked to ongoing Twitter content, we are hoping to elevate engagement with the archive across the business, at the very least dispelling any glaring misunderstandings. We will do this by:

- sharing insights into current or recently finished projects
- talking about conservation basics and their importance
- highlighting interesting items found during cataloguing.

During last November's Explore Your Archive (EYA) launch week, I wrote my first blog post about recent cataloguing work. Pointing to the newly published catalogues and our EYA Twitter content, the blog allowed me to share elements of the archive with colleagues in a more personal way. I was also able to expand on tweets and provide more information about our collections.



Puzzle of a View of the Standard Life Office, 46 Queen Victoria Street, London, decorated for the coronation of George VI, 1937. Image produced courtesy of the Standard Life Aberdeen Archive.

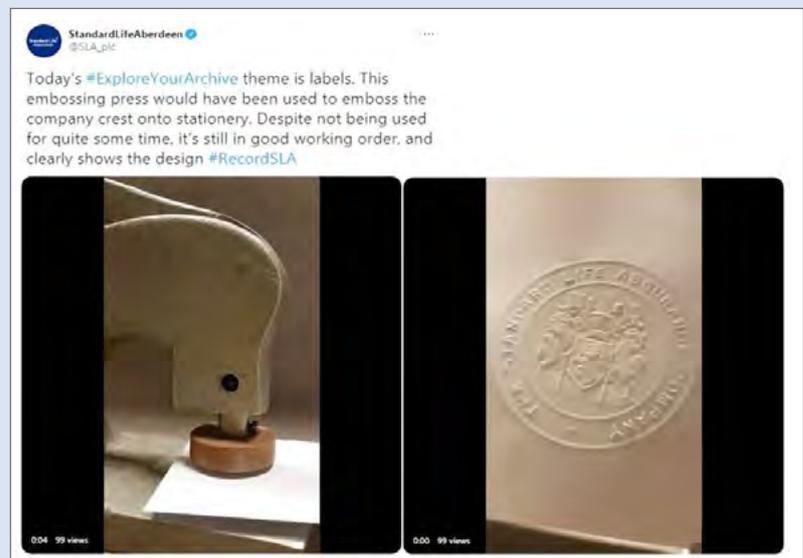
“ *By providing archival content for different campaigns scattered throughout the year we have proved our worth* **”**

Moving forward, we have highlighted topics that would suit a monthly blog post throughout the year, beginning with National Puzzle Day in January. With help from the multimedia team we coloured a few archival images, and then turned them into digital puzzles. These puzzles were accompanied by a discussion of some of the more puzzling aspects of cataloguing our photograph collection, especially when context has been lost. At time of writing I am still planning content for February and March, but I intend to incorporate National Storytelling Week, Scottish Archives Day, and Genealogy Day. I'm looking forward to sharing the history of the archive, as well as some of the more surprising types of records that we hold.

As we have seen throughout this past year, digital platforms and methods of engagement have become touchstones across our lives. Microsoft Teams meetings with colleagues, Zoom quizzes with family, and regular WhatsApp messages with friends have been crucial in keeping us connected and engaged. Social media and

other digital infrastructure has allowed us to continue to share our interests, passions, and work with a broader audience. I look forward to sharing more content with colleagues and the wider community, highlighting some of the gems that the archive has to offer whilst finally putting to bed the myth that archives are a dusty dungeon!

Stills from a video of a Standard Life embossing press, from EYA launch week 2020. Image produced courtesy of the Standard Life Aberdeen Archive.



Irish decimal coin dies. Courtesy of John Mooney, Central Bank of Ireland.



A short history of Irish currency

Liam Ó Discín tells us about an important accession to the Archive of the Central Bank of Ireland

From Sir John Lavery's allegorical figure of Kathleen Ní Houlihan, to Roberts Ballagh's playful reimagining of a smiling James Joyce, Irish currency has certainly featured some striking imagery. The Archive of the Central Bank of Ireland was therefore delighted to have recently received a sizeable donation featuring such historical materials from the bank's currency issue division.

The collection

The collection goes beyond the usual records you'll find in an archive, containing:

- printing plates
- coin dies
- engravings
- photographs
- sketches
- picture boards
- winning designs and rejected designs.

Featuring over two thousand items, the materials are organised into: the A series, B series and C series notes. It also includes materials relating to Euro designs, Irish coinage, and historic banknotes from around the world. A series banknotes date from 1928 until 1977 and feature the famous portrait of Lady Lavery. These notes were colloquially known as the 'Ploughman Notes' due to a ploughman featuring on the front of the notes. Most of the materials originated from Waterlow and Sons Ltd, who printed the notes.

The items relating to the B series materials (1976-1992) focus on the designs which featured a raft of culturally and historically significant figures including:



Examples of the A series, 'Lady Lavery' notes and consolidated banknote. Courtesy of John Mooney, Central Bank of Ireland.



Front and back of the B series £20 note featuring WB Yeats. Courtesy of John Mooney, Central Bank of Ireland.



Intaglio printing plate of the Johannes Scotus Eriugena £5 B series note. Courtesy of John Mooney, Central Bank of Ireland.

- Queen Medb, the mythological figure from the Táin Bó Cúalighe
- Johannes Scotus Eriugena, the philosopher and theologian from the ninth century
- Jonathan Swift, the famous satirist and author of Gulliver's Travels
- William Butler Yeats
- Turlough O'Carolan, one of the major figures of Irish traditional music.

The C series was the final series of Irish banknotes before the entry into the Euro. Featuring those who had made a telling contribution to the formation of modern Ireland, the notes feature prominent historical figures such as Daniel O'Connell, Charles Stewart Parnell and Catherine McAuley.

Celebrity outreach

The Archive was delighted to have had Robert Ballagh,



Design materials relating to the C series £10 note featuring James Joyce. Courtesy of John Mooney, Central Bank of Ireland.

the internationally renowned artist and designer of the C series banknotes involved in our work promoting the collection. He was involved in an event at the Dublin Festival of History and worked on a documentary. It was fascinating to have Robert engage with the materials and give his own personal insights into the process behind the designs. Having such a high-level guest involved in our outreach programme certainly contributed to the archive reaching a wider audience.

To the future

Upon completing the appraisal, preservation and cataloguing of these items, I was left with a greater sense of the cultural and historical significance of what I was working with. The banknotes fulfilled more than a purely economic function, they gave an insight into how Ireland viewed itself. From Queen Medb to William Butler Yeats, to Charles Stewart Parnell they gave testament to the cultural and political history of Ireland.

Original cover artwork for an Enid Blyton title published in 1950. Courtesy of HarperCollins UK.



Childhood favourites rehomed

Debbie Martin welcomes some new characters into the HarperCollins archives.

In May 2020, HarperCollins UK welcomed many familiar and cherished children's characters into the fold following the acquisition of Egmont Books. Tintin, Winnie the Pooh, and Thomas the Tank Engine, are welcome new additions to the family of children's characters we already house at HarperCollins. However, these beloved characters did not arrive without luggage and so we embarked on a cataloguing adventure! HarperCollins UK makes an excellent home for this collection and these characters. As a publishing business that has over two hundred years of literary heritage under its belt- as well

as an exceptional children's books division- we already hold the records relating to the books of well-known children's authors such as Dr. Seuss, Judith Kerr, and Michael Bond. Paddington Bear, I am sure, is as excited as we are about the arrival of Rupert Bear.

The challenge

When Winnie the Pooh and his friends arrived, they brought with them an extensive collection of records that document their histories. To catalogue and rehouse the collection we recruited a new team of four who would be responsible for:

- 3,000 boxes
- 70,000 books
- 300 pieces of artwork.

To house such a huge accession, an extra fourteen bays of shelving were installed alongside a new frame with hangers for the artwork.

“These beloved characters did not arrive without luggage”



A fraction of the Egmont boxes waiting to be catalogued and labelled. Courtesy of HarperCollins UK.



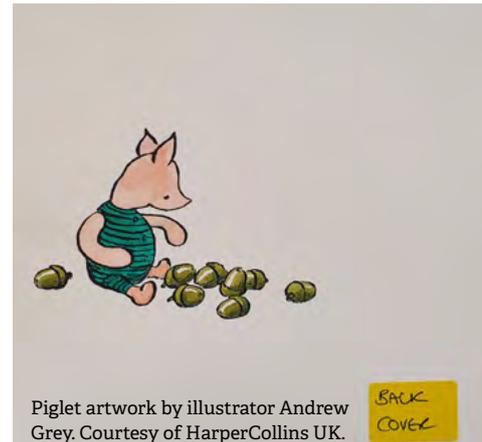
Promotional material for a Button Moon theatre show in the 1980s. Courtesy of HarperCollins UK.



One of two identical wheelbarrows that arrived along with artwork. Courtesy of HarperCollins UK.



A selection of children's annuals. Courtesy of HarperCollins UK.



Piglet artwork by illustrator Andrew Grey. Courtesy of HarperCollins UK.

This is not the first time our latest arrivals have moved house. Winnie the Pooh started his life with Methuen Children's Books, while Thomas the Tank Engine started at Heinemann. These, and other publishers, eventually became imprints of Reed Children's Books which was acquired by Egmont Books in 1998. This matryoshka doll structure of publishers and their imprints has certainly made cataloguing the related records a puzzle worthy of Tintin himself.

Hidden treasures

The editorial correspondence has been my personal highlight of the collection. The records in these boxes cast a light on the development of these characters and their authors and have been a joy to behold. Letters by Enid Blyton, Hergé, Astrid Lindgren, E.H Shepard, and Christopher Milne (son of A. A. Milne) give us insight into the authors' lives, loves and losses. Fan mail demonstrates the strange ways literature imprints itself on us, leading to the creation of university Winnie the Pooh societies and national Poohsticks championships.

“*Paddington Bear, I am sure, is as excited as we are about the arrival of Rupert Bear.*”

Given its volume, it is unsurprising that the Egmont project is ongoing. So far it has not been without its challenges, but it has been an immensely enjoyable experience. We welcome the arrival of familiar and favourite characters from our childhood into the archive at HarperCollins and hope that they find themselves at home here. Paddington and Rupert are already getting along famously.

Big Tom, Billy Bantam and the brewery python

Ken Thomas, archivist for Heineken UK, shows us the exciting stories that can be found in a business archive.

"So, what do you do? I'm often asked. My answer that I'm an archivist is invariably well-received with a big smile and wide eyes. "What sort of records do you keep?" is normally the next question, and my reply that I'm a business archivist who cares for the records of companies in the brewing industry doesn't always garner quite the same reaction. The smile starts to droop at the corners and the eyes, so recently bright, start to glaze over. Over the last thirty-five years I have become accustomed to this scenario and can understand that company accounts, directors' minutes and production records don't always sound like the most interesting of historical documents. But businesses have a human face and are an intrinsic part of society, so the scope of their records goes way beyond profit and loss sheets or corporation tax calculations. Let's consider the records concerning cats, chickens and snakes as an example.

Cats and rats in the brewery

Firstly, an illustrated article from the January 1937 issue of *The Anchor Magazine*. This was the magazine of Barclay Perkins & Co, a large

The Anchor Magazine

17

Meow

BREWERY CATS AND THEIR CHARACTERISTICS

When visitors are, from time to time, shown round the Brewery, and its many features of interest pointed out to them, one idly wonders if these visitors have their attention directed to a by-product, as it were, of the malt and hops trade—the Brewery cats. These felines are of every strange hue, unusual magnitude, and weird conformation. Their variety is extensive and their powers of multiplication abnormal. A Brewery Registrar of Births and Deaths of Cats would find his a real full-time occupation!

Some small attempt is made here—under to tabulate, for the first time, a few of the more interesting of the cats of one department who at pre-



sent enjoy the hospitality of Messrs. Barclay, Perkins & Co., Ltd. It will be noted that some little responsibility for the existing state of things would appear to attach to the person who first introduced to Park Street the feline gentleman known as "Big Tom," now deceased, who formerly had his habitat in the Yard and Cellars Department.

Name.	Sex and Tint.	Remarks.
XERXES ..	Male. Brick-red ..	Large appetite, but ignores meat provided daily, preferring to absorb leakages in Returns Cellar. Marked with a crown and anchor on hind feet. ("Big Tom's" eldest son).
BOADICEA ..	Female. Pure White ..	Calm and stately. Is inordinately proud of her descent. Masticates quietly and sparingly and possesses impeccable table manners. "Big Tom's" only refined descendant. (Eldest daughter).
TABASCO ..	Male. Black.. ..	Colour invariably obscured by congealed gore. Bump behind left ear; left optic damaged. His whole-time occupation consisted of sanguinary encounters. Has been missing since the night of "Bonzo's" supper party. ("Big Tom's" third son).
OLD MIN ..	Female. Tabby ..	"Big Tom's" granddaughter; later transferred to our Harlow and Cambridge branch.

As the cat population of the Brewery varies from week to week it is almost impossible to set out a complete list of the cats of any one department, but it is interesting to note that four others have just been born in a motor car and now await christening.

Big Tom. Courtesy of Heineken UK.

“Business records are far from dull”

brewing company that had been based in Park Street, Southwark since the eighteenth century. Before modern health and safety concerns, most breweries kept cats as a method of controlling the rats that habitually infested their grain stores. As the article says, an extensive colony of cats, led by Big Tom, was part and parcel of the life and work of the brewery.

Cockerels at the bar

Next is a photograph that appeared in the February 1928 issue of the *Watney Combe*



Billy, a bantam cock, in the bar of "The British Flag," Battersea, where it has lived for twelve years. It has been involved in several fights with dogs. At night it roosts on a partition in the bar.

Billy Bantam. Courtesy of Heineken UK.

“*It was a splendid and very effective animal that could be heard moving around*”

Reid & Co magazine *Hand in Hand*. It shows Billy, a bantam cockerel, perched rather menacingly on the bar at the British Flag pub in Battersea, apparently looking for a dog to defend himself against. From the angle of the photograph, it also looks like Billy is about to take a first sip from a pint of Watney's stout. The British Flag, now renamed The Flag, was rebuilt ten years after this photograph, and is still trading. Dogs are welcome in the pub, so we must assume that Billy is no longer a resident.

Snakes in the malt store

Finally, there is a manuscript written by former director Tony

Nowell about the establishment of the Guinness brewery at Sungei Way in Kuala Lumpur in 1965. The introduction of cats to combat rodents was not considered but instead a more Malay answer was found. The answer was to introduce a python into the malt store soon after the brewery opened. "It was a splendid and very effective animal that could be heard moving around" wrote Tony Nowell, "but it was noticeable the brewery guide never lingered when showing the malt store to visitors". And then the python escaped. Whether it was unsatisfied with the working conditions we'll never know. It may have simply been lonely, although

the considered opinion was that it had ended up in a local cooking pot.

Business records are far from dull and I can suggest other examples that are both interesting and colourful. Whether it's the series of photographs of The Beatles at a pub in Chiswick or the staff records showing an employee sacked for seducing the owner's daughter, these records give a flavour of life beyond the balance sheet. Indeed, business archives show that it is possible to mix business with pleasure.



Essex Record Office digitiser, James Walker, photographs a Sainsbury's image. Courtesy of Essex Record Office.

Sainsbury Archive digitisation approaching completion at Essex Record Office

Richard Anderson of Essex Record Office gives us an update on the Sainsbury Archive digitisation project.

Readers of *ARC Magazine* might remember an article in the last business archives issue that discussed the launch of a new website to coincide with the business's one hundred and fiftieth birthday. Two years on, we are delighted to be closing in on completing digitisation of the vast image and packaging library of the famous grocer and supermarket chain J. Sainsbury. Today the website is a rich resource, available to browse: www.sainsburyarchive.org.uk.

To date Essex Record Office has digitised over 67,000 images for the project, having been chosen as the preferred provider for the project. To realise the ambitious project, each image has been generated using state of the art scanners and Phase One camera systems. The camera images are retained in original raw format but for ease of use are also presented as both high resolution JPEG files as well as lower resolution 'thumbnails'. Managing all these records and images has been a significant piece of work itself. Throughout the project the records have been transferred in batches, with catalogue references meticulously matched to the digitised images.

Inevitably the past year of pandemic lockdowns has impacted on the speed of progress with members of staff being 'furloughed' on two occasions. However social distancing measures have meant these have thankfully only been short periods away from the studio.

The experience of digitising such a large collection has made us a more rounded and capable service. We have increased our capacity which has allowed us to digitise more of our own collections. This includes a selection of images from the vast Marconi photographic section archive.

Commercial digitisation is an area where the quality, secure storage conditions and 'care-aware' working environments of local archives give them the edge over large corporate operations. Essex Record Office has shown that a large digitisation project can be expertly handled by a local authority archive service. We look forward to similar projects in the future.

Quality checking a Sainsbury's image. Courtesy of Essex Record Office.



Participants at a workshop on collaborations between academics and archivists. © Constantin Purice.



The Business of Collaboration: resources to support academic-archivist projects

Alix Green, Senior Lecturer in History, University of Essex, and Erin Lee, Head of Archive, National Theatre, discuss the outcomes of a project to highlight the value of academic and archives collaborative partnerships.

Collaboration has been high on the agenda for Archives and for higher education for some time now. An academic partner brings subject knowledge and boosts capacity, enabling business archives to develop new projects that demonstrate their value to the parent organisation. An archivist offers expert business-specific contextualisation of the records and the opportunity for researchers to have an impact on company strategy and operations. Raising the profile of the archives within the business is an overarching goal that speaks to the concerns and priorities of archivists and historians.

With the global pandemic placing intense pressure on universities and on businesses, these collaborations become even more important for both professional communities as opportunities to share resources and to

advocate for the importance of historical records and our expertise.

In the 2019 Section for Business Records edition of ARC, we shared some initial findings from a project we've been working on to facilitate and support more academic-archivist collaborations in business. Two years on, we wanted to share the outcomes of this project and signpost the resources.

A concise document, *Facilitating Academic-Archivist Collaborations in Business*, covers general considerations and six key areas to consider when building collaborative projects, which we identified through surveys and interviews with archivists during our consultation phase:



Researchers at work. © James Bellorini for the National Theatre

- Developing and securing support for researching ideas and strategies
- Allying repositories and HEI interests to the business
- Defining expectations
- Planning and running a successful project
- Sharing outputs of benefit and value
- Evaluating success

You can download the guidance document here: <https://managingbusinessarchives.co.uk/getting-started/partnerships-and-collaboration/academic-collaboration-and-partnerships/>.

The working group also created a short film to accompany each section of the guidance document, forming a package of support for archivists thinking about venturing into this area. The films feature interviews with archivists and academics discussing their experiences of and advice about doing collaborative projects, as well as their perspectives on the challenges and benefits involved.

The hope is that archivists will be able to use the suite of guidance materials not only to learn more about collaborative working but also to advocate for such projects within their own business. The short films in particular are ideal for sharing with senior management

to explain the benefits of academic partnerships to businesses across different sectors. We also introduced the resources to the next generation of potential business archivists at the Business Archives Council's training day in January 2020.

A playlist of all seven films, along with other useful resources, is available on the BAC YouTube Channel 'We love business archives': <https://www.youtube.com/channel/UC7nuFkIbPz19M7K2QpaZhHg>

The process of working together threw up a number of fundamental questions about professional practice, both for historians and for archivists. We wanted to explore these in more depth and co-wrote an article for *Archives and Records*: 'From transaction to collaboration: redefining the academic-archivist relationship in business collections'. It's available Open Access at: www.tandfonline.com/doi/full/10.1080/23257962.2019.1689109.

If you have any questions or would like to talk about any aspect of the project, please contact either Alix Green (alix.green@essex.ac.uk) or Erin Lee (elee@nationaltheatre.org.uk).

Alix Green, Senior Lecturer in History, University of Essex and Erin Lee, Head of Archive, National Theatre

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