Archives & Records Association
UK & Ireland

September 2012
No: 277
ISSN: 1745-2120

ARC magazine

archives • records management • conservation

www.archives.org.uk

Business Records Special Issue

Archives & Record Offices Deserve Intelligent Storage

- Each Qubiqa mobile storage solution is unique and designed especially for your organisation's specific requirements.
- A Qubiqa mobile system can provide up to 3 times more storage volume and additional floor space compared to static shelving.
- High quality Jacob Jensen designed end panels will compliment and enhance your working environment.
- Qubiqa's Electronic system offers a unique air circulation carriage parking feature for valuable artefacts — to keep them in optimum condition.
- The Electronic system also links to your database to provide efficient and semi automatic aisle opening to facilitate efficient picking in a busy Record Office.
- The ultimate system in terms of flexibility and sustainability – it's easy to relocate, re-configure, add to or upgrade.
- A range of shelves, drawers and accessories, along with static shelving to fulfil your requirements.
- Whether you choose a mechanical or electronic system, shelving units are available in different heights for low ceiling areas (often the case with basement archives).

Don't just take our word for it – here are some quotes from our satisfied customers:

"The product is reliable, robust and very user friendly, so good that we are pleased to recommend it to anyone who is looking for such a product."

"The system has consistently lived up to our expectations."

"Many thanks for providing a first class shelving system. It does everything you said it would."

"….we were extremely impressed with the quality of the product which looks very contemporary and stylish."

"I am very impressed and the space you have saved us is fantastic."

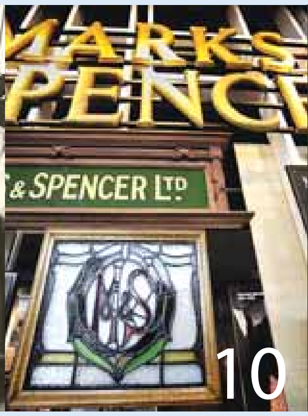
Customers include: Borthwick Institute , Wolverhampton Archives, Cumbria Record Office, Scottish Borders Archive, Shetland Archive, Northumberland Record Office, Toyota, Unilever, AstraZeneca, HM Courts, Bolton Archives, HM Prisons, DEFRA, Yorkshire Bank

Qubiqa

Qubiqa is the result of a merger between
NORDPLAN and UNIVEYOR

01444 237220
salesuk@qubiqa.com
www.qubiqa.com

contents



Section for Business Records Special Issue cover images:
Left: Paul shares a joke with Mr Townsend, landlord of the 'City Barge' (Courtesy of Heineken UK Archives).
Top: The interactive Marks in Time exhibition uses original archives, audio-visual sources, merchandise and artefacts to tell the fascinating story of M&S since 1884 (The M&S Company Archive).
Middle: Part of the Missions collections at the National Library of Scotland.
Bottom: Executive Directors of Alliance Boots with Mrs Emma Houston (great granddaughter of Jesse Boot) in front of a portrait of Jesse Boot - from left to right: Stephano Pessina, Chief Executive of Alliance Boots; Mrs Houston; Ornella Barra, Chief Executive, Pharmaceutical Wholesale Division; Alex Gourlay, Chief Executive, Health & Beauty Division (Boots UK Archives).

***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

Registered Company No: 2969472
Registered Charity No: 1041063
Registered Charity in Scotland No: SC041674

**Advertising enquiries to:
anu@cabbell.co.uk
or phone Anu Kaplish on
0203 603 7931**

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

EDITORIAL

Welcome to the September issue of *ARC*.

As we have a rest between the Olympics and the Paralympics and get ready for the ARA conference in Brighton at the end of the month, it's a good time to reflect on how big business conducts itself, especially in light of some of the criticisms about heavy-handed sponsorship in relation to the 2012 Games. Some parts of the corporate sector have also had a bashing for the financial practices that have been uncovered, but as this Business Records special issue shows, there are beneficial associations with the business world.

We have articles on the national strategies for business archives in England & Wales and Scotland and also a look at shipbuilding and banking in Northern Ireland. Other articles look at how digitization, websites and social media have increased access to archives and raised the profile of those looking after business records. And to prove that business does get involved in philanthropy, staff at Unilever Archives helped in raising over £6,000 for charity.

And a piece on a chartered accountants collection at Wolverhampton Archives & Local Studies shows how the National Cataloguing Grants Scheme and funding from the National Manuscripts Conservation Trust has helped open up the records. By the time you read this, the news will also have been announced that the Wolverhampton project 'Taking account of our past' has won the National Archive Volunteering Award for 2012. So our congratulations go to Wolverhapton and you can read more on the ARA website about the reasons why this particular project was judged the unanimous winner.

So on that positive note we would also like to thank Clare Paterson of the ARA's Business Records Section for rounding up the majority of articles in this edition.

Gary Collins, Ceri Forster, Sarah Norman, Rose Roberto, Richard Wragg

Opening Lines

Anna Siddall facilitated the development of archives accreditation as the National Archives' Transition Manager. She is currently responsible for the largest youth engagement programme ever undertaken by museums, at Arts Council England.

For a long time I've been fascinated by two tensions that organisations need to hold in balance to be resilient and sustainable. These are the tensions between access/preservation and stability/change.

Balancing these components to create vibrant organisations in tune with their current and sought for audiences is at the heart of the new archives accreditation standard.

When I started working with collections, a few years ago now, there was a perceived opposition between access and preservation. This never seemed to make much sense: without an audience (now and future), there's no reason for archives and artefacts to be carefully catalogued, packaged and stored for retrieval. And whilst physical stability and retrieval play a major role in preservation, collections are best protected by making sure that they are valued - appreciated as relevant, understood and brought to life to inform and inspire through use. This suggests engagement with communities (stakeholders and users) should be core activity and priority. Yet this is often not fully apparent in the mix of roles, posts and partnerships created and sustained.

At organisational level there is opposition between the drive for long-term stability (measuring success over decades and longer) and an imperative to create new ways of delivering services that meet rapidly changing audience expectations and possibilities opened up through technology. It is acknowledged that the status quo is not an option.

Archives accreditation is being developed to support organisations identify and measure how they marshal their skills, networks and resources. It offers real potential to recognise the interdependence between collections, audiences and organisational health: and to rebalance the focus across these three. The accreditation dialogue process confirmed that benchmarking collections management is well developed, with clear expectations and routes to improving conditions and cataloguing. It also highlighted the extent to which audience development and community engagement is much less established, and though there are instances of good practice, there is less consistency across the sector.

Accreditation aims to improve this by identifying and sharing innovation. Co-production between services and their communities, which we instigated as part of the development of the standard, is an example of this ethos. As with any innovation taking the risk to try new ways of working, being willing to give up control takes courage. Faith in stakeholders is being repaid by pooling of expertise, allowing different voices to be heard and bringing alive the debate about what it is to be an archive today.

How archives continue to approach the opportunity presented by accreditation is crucial. It has the potential to act as a powerful framework to assist services to stand back, really think about what delivered, and how this will be achieved. Now is the time for archives to take a positive and proactive approach to the process of balancing the tensions between preservation/ access, stability/change by placing users and stakeholders at the centre of discussions and decisions so they build an understanding of services and inform their development in ways that matter to their communities.

Collecting Matters

A public-private partnership on a massive scale, the story of the London 2012 Games would not be complete without mention of the national and international partners, the official sponsors, providers and suppliers.

And it's the responsibility of the business archives community to ensure that the history of their contribution is recorded.

But it's not just about branding. There are plenty of commercial organisations supporting and promoting cultural events and activities, and delivering their own heritage projects.

BP is a Founding Presenting Partner for the *World Shakespeare Festival 2012*: www.bplondon2012.com/london_2012_festival/world_shakespeare_festival/.

And BT's *Storytellers* has selected 100 people from around the UK to share their experiences of the Games collected together in a *Story Archive*: www.btlondon2012.co.uk/storytellers/StoryArchive-Pages/StoryArchive.html.

But it's not just about London 2012 either.

Businesses are celebrating their involvement in past events. As its 'longest continuous corporate partner' The Coca-Cola Company has published online histories dating back to the Games in Amsterdam 1928: www.thecoca-colacompany.com/heritage/olympicgames.html.

At The National Archives we want to showcase the past and the present, and ensure a legacy for the future. We want to include businesses and the private sector in *The Olympic Record*: www.nationalarchives.gov.uk/olympics.

And that means you. So visit the website and *Get involved!*

Cathy Williams
Head of Collections Knowledge, The National Archives
asd@nationalarchives.gsi.gov.uk

nationalarchives.gov.uk/information-management/policies/collection-strategies.htm

Registration Scheme News

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

Lesley Ackeroyd,
Senior Archivist, Huntingdon, Cambridge;

Sarah Palmer,
Records Management intern, The British Land Company PLC.

Almost every month we are very pleased to announce new candidates who have decided to enrol on the Registration Scheme. Those of us who are involved in the scheme obviously believe that it is a worthwhile endeavour and it is encouraging to see so many colleagues start out on the path towards becoming a Registered Member of the ARA.

It is, of course, important to remember that following enrolment you are not alone on the scheme - and the names printed in *ARC* should act as a frequent reminder of that point. Your mentor and the Registration Scheme Sub-committee members are more than happy to offer advice and help where we can. Aside from these people though, why not look to your fellow candidates? If you know of a few candidates enrolled in your region why not get in touch with them? A coffee and a chat could be just the motivation you need to write up that next credit. Make the most of the scheme and everybody associated with it, the process of working towards Registration will be far more rewarding as a result.

CONTACTS:
General Registration Scheme Enquiries:
<registrar@archives.org.uk>
Registration Scheme Events Enquiries:
<regschemeevents@archives.org.uk>
Registration Scheme Admin and Bursaries:
<regschemeadmin@archives.org.uk>
Registration Scheme Communications Officer:
<regschemecomms@archives.org.uk>
Registration Scheme Mentor Queries and Advice:
<regschemementors@archives.org.uk>

Richard Wragg
Communications Officer, Registration Sub-committee

Missions collections at the National Library of Scotland

Missions collections at the National Library of Scotland (NLS) are a rich resource for the study of missionary endeavour. Central to the collections is the archive of the Church of Scotland World Mission Council, for which NLS has been the repository since 1953.

Scotland responded to the growing enthusiasm for mission in 1796, when the Glasgow then the Edinburgh Missionary Societies were formed. In 1824, pressure from evangelical supporters of mission, such as Thomas Chalmers, finally persuaded the Church of Scotland to approve an overseas missions committee. The first Church of Scotland missionary, Alexander Duff, travelled to Calcutta in 1829, where he was to play a significant role in the development of the higher education system.

During the course of the 19th century, the work of the early missionary societies was gradually taken over by the Scottish Presbyterian churches, and the archive includes the surviving records of all the churches that have been united within the present Church of Scotland since 1929. With global coverage and its earliest papers dating from the late 18th century, the archive offers a comprehensive history of the development of Scottish Presbyterian missions, and is an important source for the history of Scotland's influence in the many parts of the world to which missionaries travelled. Research potential includes areas such as education, language study and translation, medical work and women's studies.

A key element of the archive is a collection of photographic prints, glass slides and negatives, which is estimated to contain up to 40,000 images dating from the 1870s to the present day. These wonderful images provide a remarkable account of missionary activity, and of the development of the locations in which the photographs were taken. In terms of coverage, the richest seams are India and Pakistan, Africa and China, and other regions represented include the Pacific Islands, the Caribbean and South America.

Images from this archive are soon to be made available online through the International Mission Photography Archive (IMPA), which serves as a visual record of the history of missionary endeavour and experience. Photographs from the mid-19th to the mid-20th centuries have been contributed from missions collections in the UK, Norway, Germany, France, Switzerland and the USA, and are freely available for download and use for non-commercial purposes from the IMPA website. The images illustrate both the physical and cultural impact of mission teaching and Western influence, and document indigenous peoples' responses to mission, as well as the history of indigenous churches, which are often now a major force in society.

The same cataloguing procedures were applied to all of the collections that have been contributed to IMPA. Users can either browse through the images, or carry out a structured search and sort results according to the categories, descriptors and keywords under which the images were catalogued. Some of the images are described in greater detail than others, however the aim is to include as a minimum an original caption, the photographer's name, and the time, place, occasion and subject of the photograph. Any additional information that is available is also added, which makes more refined descriptive and thematic searches possible.

NLS has so far digitised around 5,000 images selected from the Church of Scotland World Mission Council archive. Generous support from IMPA enabled the engagement of a dedicated picture cataloguer to catalogue the photographs, often with the addition of detailed contextual information. The project has also enjoyed the support of a number of volunteer cataloguers, with whom it has proved very popular. The first batch of images and accompanying metadata will be made available through the IMPA website shortly.

IMPA has recently been awarded a National Endowment for the Humanities grant, which will enable the project to continue to expand the number of images available through the website. NLS is delighted to be able to participate in the next stage of this project, and will focus next on the photographs of Rev. Dr Archibald Clive Irvine. Assigned as a medical missionary in 1922 to Chogoria, Kenya, Dr Irvine oversaw the development of the mission from a single house to a thriving community with a hospital, church and schools by his retirement in 1961. Work to digitise and catalogue 1,400 photographs selected from Dr Irvine's archive will begin this summer.

For further information on the IMPA project and to search the archive, visit: http://digitallibrary.usc.edu/impa/controller/index.htm.

Alison Metcalfe
National Library of Scotland

Pictures for blind and partially sighted people

The Royal National Institute of Blind People (RNIB) is the custodian of a unique archive of documents and artefacts relating to the history of visual impairment and the lives of blind and partially sighted people. At RNIB's Archives, as you might well imagine, making our collections as accessible as possible for people with sight loss is always at the forefront of our concerns. Often this is a purely technical matter such as ensuring that our electronic catalogue is compatible with screen readers or magnification software, providing transcriptions of documents in accessible formats such as braille, or simply offering that little bit extra personal assistance to researchers.

When it came to the issue of our extensive photographic collection, however, a few interesting problems arose. A basic catalogue entry in line with ISAD(G) serves its purpose and leads a researcher to the item or items they want to examine in more detail. But what then? Would a sighted researcher be satisfied if they requested a photograph of a certain individual and were randomly sent an image that matched their basic search? Some means of distinguishing between photographs of the same basic content was obviously needed.

The collections at RNIB include a variety of museum artefacts and I had made a start at adding them to our catalogue, so I had gained some experience in terms of thinking how best to describe objects to a person unable to see them. Early braille typewriters can be frankly 'Heath Robinson' in nature. With some expert advice on how a machine operated and an ordered way of describing the parts of a machine, these Gordian knots can be picked out into a sensible flow of description. Order and uniformity of description are things we all strive for as archivists, so this is no great step to take.

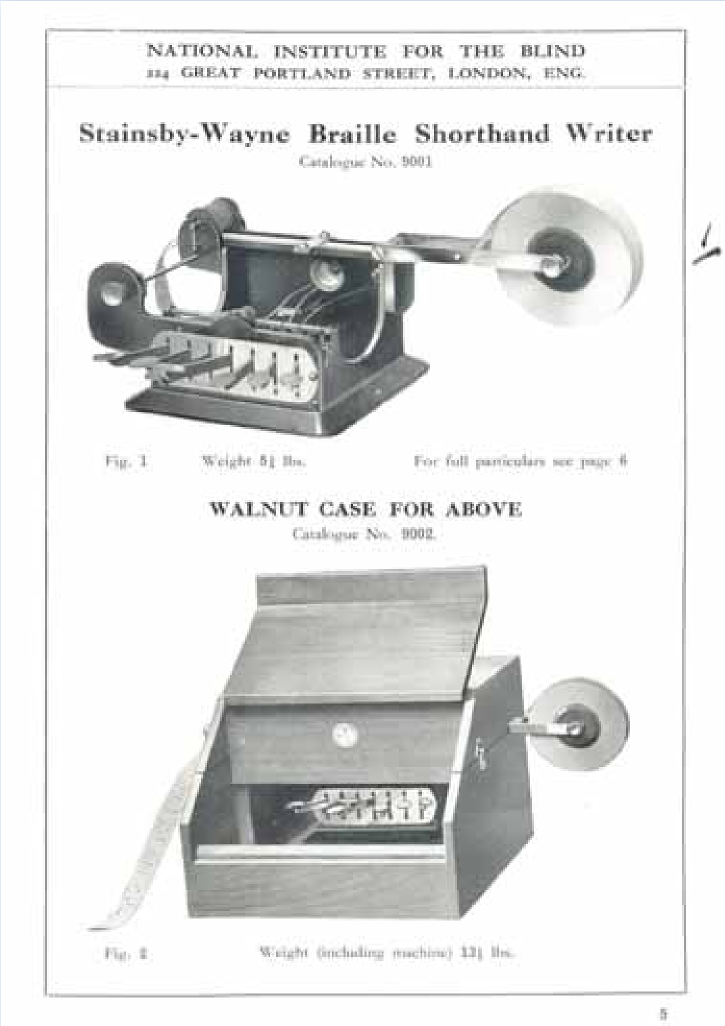
The nature of the system of uniform description settled upon to achieve this structure in the description of photographs is explained below, but firstly I want to put forward the other great difficulty that struck me when first faced with this task. As archivists we, of course, try to maintain impartiality in our descriptions. We give context, but withhold from putting our own interpretation to an item. In the case of RNIB's photographic collection, looking at some of the images it seems clear that an emotive response is intended. I can say that the image was created for publicity and fundraising purposes, but is it right to say that a person is shown as pitiful, or a child as angelic if we have no written documentation to say this was the aim? If one goes down this route, how soon before a person is described as looking kindly or autocratic?

Official guidelines for describing images of the RNIB photographic collection (August 2010) were created by the RNIB Centre for Accessible Information and set out an ordered way to describe images. These guidelines were created to be used by both volunteers and staff and begin by setting out some basic concepts, such as establishing what the primary focus of the image is, only describing what is in the image, and not adding opinion or speculation. After these basic concepts, the technical aspects of description are addressed.

> Even with the undeniable benefits a set of guidelines has brought, it has become clear that there are no concrete rules that will suit all occasions, and the needs of each researcher are, of course, different.

There is not space here to go into any great detail regarding the guidelines, but it may be interesting to readers to see the section on 'appropriate terminology' reproduced below. The terminology used within a description needs to be carefully considered. When navigating around an image use terms such as "to the left/right of…", or "up the page" or "down the page". Avoid the terms "up," "down," "above", "below", "foreground" and "background" as these are visual concepts and can mean little to the user.

A further little matter that is perhaps unique to our users' descriptive needs is the inclusion of "end of description". For researchers using accessible technology, particularly screen readers, the layout of a catalogue entry may be far less clear than it is for others and knowing when a field has ended can be very useful. It also had to be considered how best to describe the visual aspect of a document. Obviously



a transcript can be provided of any document and the physical dimensions can be given, this is all well within standard practice. But let us take an item of correspondence as an example; may it also be appropriate to describe a letterhead containing some image? What of the colour of the paper, whether it is written in ink or pencil, typescript or handwritten, is the paper crisp and square or a reused piece of scrap?

Even with the undeniable benefits a set of guidelines has brought, it has become clear that there are no concrete rules that will suit all occasions, and the needs of each researcher are, of course, different. A level of detail required by an academic may seem excessive for a family historian. The important thing is that we have a uniform base level of description that allows blind and partially sighted people to access this area of their own history with as little interpretation on the part of a sighted intermediary as possible.

The images that accompany this article can be used by readers to construct their own descriptions, bearing in mind what has been discussed so far in this article. A busman's holiday, I know, but an interesting exercise.

Philip Jeffs
RNIB Archives

Welcome to the Business Records issue!

We hope you find something of interest in our selection of news from the business records and archives sector. There is certainly a lot to tempt you – with colleagues sharing their news of business collections being opened up to users and of their experiences of new and different ways of working. Thanks to everyone who has taken the time to contribute to this issue of *ARC*.

Business archives have had a lot of attention over the past couple of years, with the launch of the National Strategies for Business Archives, lots of corporate anniversaries, and success in gaining funding for cataloguing projects. We want to keep that momentum going to ensure that the value of business archives is recognised and celebrated.

The ARA's Section for Business Records is here to support the business records community – so do get in touch to let us know what you need, or to suggest that we do something differently. You can keep up to date with our activities through our webpages: www.archives.org.uk/si-brg/section-for-business-records.html. If you have any questions, comments, or want to join us, please do contact us by email at: sbr@archives.org.uk.

Happy reading!

The Section for Business Records Committee

The official opening of the M&S Company Archive ((left to right): Professor Michael Arthur (Vice-Chancellor of the University of Leeds), Dame Stella Rimington (Board Member, M&S Company Archive Community Interest Company) and Robert Swannell (Chairman, M&S) ('The M&S Company Archive').

The M&S Company Archive on the move

Alison Houston and Katharine Carter of Marks & Spencer explain the significance of the Company Archive's move to Leeds, and how it was achieved.

In 2009, Sir Stuart Rose, then Chief Executive of Marks & Spencer (M&S), visited the Company Archive's premises above a small M&S store in north London. He quickly grasped the richness of the archive collection and its potential as a tremendous record of the unique heritage of M&S. He challenged the company to unlock the huge potential of the archive, and that was the beginning of the journey that ultimately led to the new M&S Company Archive at the Michael Marks building in Leeds, which opened to the public in March 2012.

The collection comprises 70,000 items, ranging from Board papers to food packaging, garments, general merchandise, photographs and film, and was used by internal clients including press, marketing, store design, packaging design and fashion design teams. However, the profile of the collection in London ended there – the collection was hard to access for internal users, and not accessible to the public at all.

2009 was a major milestone in M&S corporate history - the 125th anniversary of Michael Marks' first Penny Bazaar stall in Leeds - and provided a fantastic opportunity for the archive to support the M&S brand. Special archive-inspired products and Penny Bazaar displays featured in stores across the country, and a temporary archive exhibition at the University of Leeds attracted 33,000 visitors over a two-year period. Senior people within the business could really see the archive at work, and the archive team seized the opportunity to engage the M&S Board, to ensure that all Board Members fully understood the breadth of the resource. As a result the company began to explore the opportunity for further collaboration with the University of Leeds, who could offer prime space and, along with M&S, invest capital in a partnership building.

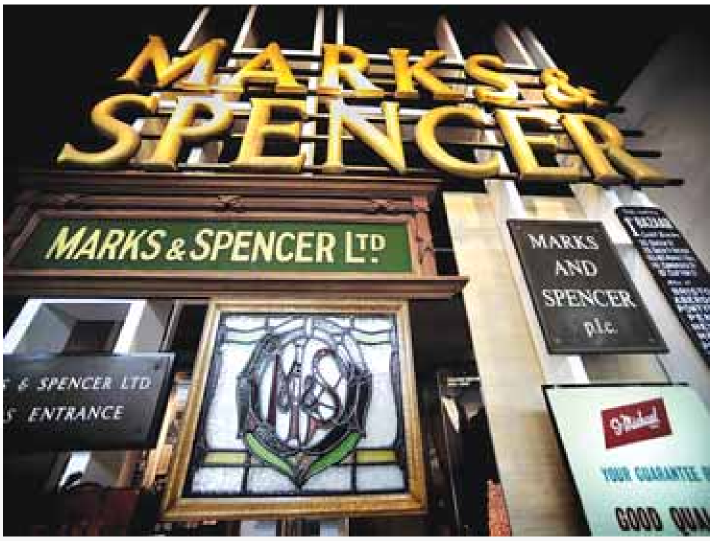
The Chief Executive remained a strong ambassador for the project, and ensured that the project was rooted in M&S business principles and would enable the company's heritage to be better used as a 'key differentiator' in brand values. Benefitting from the guidance and experience of a project manager with a broader M&S business background, the project team focused on demonstrating the huge return on investment that the project offered by making it easier for M&S design teams to use the archive to inspire and inform new products, and offering improved access to information for brand protection such as intellectual property challenges.

And the result? The Michael Marks building includes the 4,000 sq. ft. 'Marks in Time' exhibition, a seminar room, a reading room for researchers, and a strongroom offering space to house additional archive material for the next 20 years. The facilities meet not only archive standards but also the M&S Plan A principles of sustainability, and are considered excellent for energy-efficiency by the BREEAM environmental assessment method and rating system for buildings.

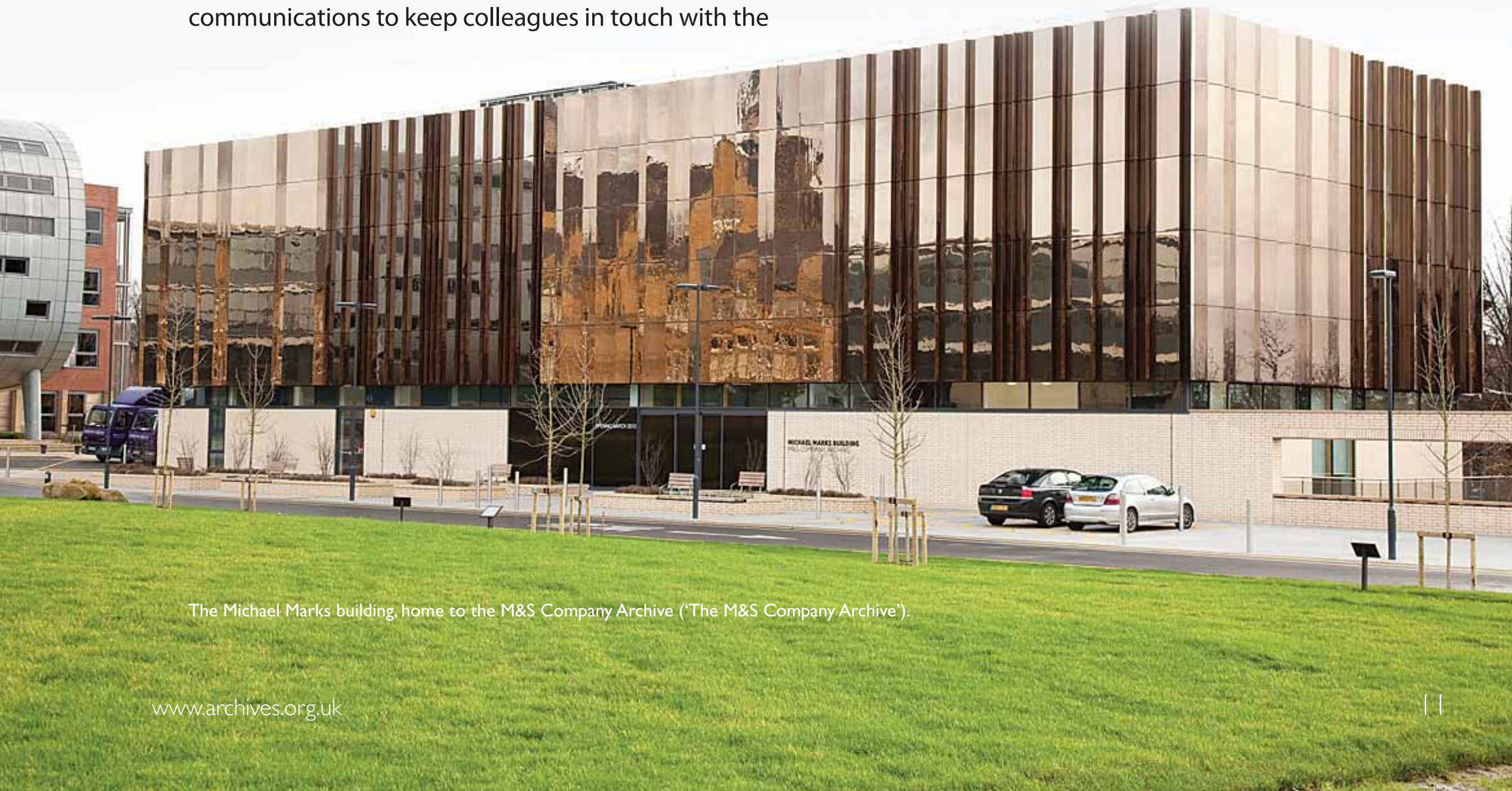
Alongside the launch of the new building, the new online catalogue has opened up the collection for researchers for the first time, and our events and schools programmes seek to engage communities and learners of all ages with the unique M&S archive collection. This work is possible in the main thanks to the M&S Company Archive Community Interest Company, which funds our community-facing engagement and ensures the long-term financial security and guardianship of the archive.

We've experienced the challenges and set-backs that are part and parcel of any major building project, and one of the key challenges of the relocation of the archive continues: keeping in touch with business teams at head office. So the archive team has a regular presence at head office, makes more use of internal communications to keep colleagues in touch with the

Visitors enjoying the 'Marks in Time' exhibition ('The M&S Company Archive').



The interactive 'Marks in Time' exhibition uses original archives, audio-visual sources, merchandise and artefacts to tell the fascinating story of M&S since 1884 ('The M&S Company Archive').



The Michael Marks building, home to the M&S Company Archive ('The M&S Company Archive').

The interactive 'Marks in Time' exhibition uses original archives, audio-visual sources, merchandise and artefacts to tell the fascinating story of M&S since 1884 ('The M&S Company Archive').

collection, and has ensured that the design of the online catalogue enables teams across the business to browse the collection for inspiration, or search for specific information.

And the key lessons that we learned from all this? Our project demonstrated how vital it is to ensure that the archive is recognised as a key asset to the business, and to secure a senior champion to support the archive at the highest level. We've also seen the huge benefits of archivists and business colleagues working in tandem. Above all, our project has demonstrated to the company the wider benefits of working with a partner organisation – the archive is now just one strand of a far broader partnership with the University of Leeds which brings huge value to both organisations.

With this fantastic new home, our priority is to make the company's huge ambitions for the archive a reality. Watch this space to see how we get on!

You can find out more at http://marksintime.marksandspencer.com.

Alison Houston
Head of Archive & Board Performance, M&S

Katharine Carter
Company Archivist, M&S

The Beatles at the Barge, Saturday 24 April 1965

Sometime in the summer of 1995 I gave Barry, my assistant at the Courage brewery archives, a project. We had just finished a big shredding-of-redundant-boxes exercise, and now Barry needed to do something different. Barry wanted to get his teeth into a project. On the pending shelf were two large boxes of unsorted 35mm black and white negatives. We knew they were the original photographs taken for *The Golden Cockerel*, Courage's house magazine during the 1960s, but they needed a full descriptive list. Barry had his project, and for the next two weeks he painstakingly listed the negatives and cross-referenced them to articles in the magazine.

Most of the negatives were of pubs opening, landlords retiring, staff partying or brewers brewing. In other words they were a pictorial history of a major brewery at work and play. Then Barry found something very interesting – a packet of about 70 negatives of the Beatles relating to an article in the June 1965 issue of *The Golden Cockerel*. The story unfolded …

Early on a chilly late April morning in 1965, the Beatles arrived at Courage's 'City Barge' public house on the Chiswick towpath near Kew Bridge. They were filming scenes for their second film *Help!* and the towpath was crowded with cameras, lights, make-up girls and soundmen. The shoot had been kept as secret as was possible but by mid-morning the film crew were joined by a large throng of teenagers and other curious onlookers.

John, Paul and George between takes outside the 'City Barge' (Courtesy of Heineken UK Archives).

Beatlemania was then at its height, '*Ticket to Ride*' was at number one, and the excitement on the towpath was tangible.

Scenes for the film had already been shot on location in Austria and the Bahamas, and director Dick Lester was now shooting the final scenes in London and at Cliveden House in Buckinghamshire. The Beatles were not complete strangers to this stretch of the Chiswick towpath as the location had also been used in their first film, *A Hard Day's Night*.

Ringo, recently married to Maureen and dressed in a fashionable corduroy jacket with the collar turned up, muttered about the cold. Between takes the four Beatles retreated inside the 'City Barge' and sipped tea from paper cups while chatting amiably to landlord Mr Townsend and his 10 year old son David.

The scene that Saturday morning involved John, Paul, George and Ringo strolling down the towpath where they come across, incongruously, a band of highland pipers playing '*Scotland the Brave*'. When they stop at the 'City Barge' for a drink, Ringo is suddenly dropped through a trapdoor into the pub's cellar. There he comes face to face, incongruously again, with an Indian tiger. At this point John, Paul and George leap through the pub's windows to make their

Paul shares a joke with Mr Townsend, landlord of the 'City Barge' (Courtesy of Heineken UK Archives).

Paul and Mr Townsend, landlord of the 'City Barge' (Courtesy of Heineken UK Archives).

escape, and return with a horde of policemen to save Ringo.

The Beatles had a busy year in 1965 and the morning's filming at the 'City Barge' seems almost to have been light relief for them. *The Golden Cockerel* reported the relaxed atmosphere, saying 'John, Paul, George and Ringo sauntered from room to room in the 15th century pub, changing the topic of their conversation as quickly as the expressions on their faces'.

These days the 'City Barge' and its riverside towpath still attracts Beatles' fans and tourists eager to see the spot where the film was shot on that unseasonably cold Saturday morning over 45 years ago. The 70 or so rather ordinary and inartistic photographs of the Beatles amongst a throng of policemen, highland pipers, fans and film technicians still convey something of the excitement of that morning in Chiswick.

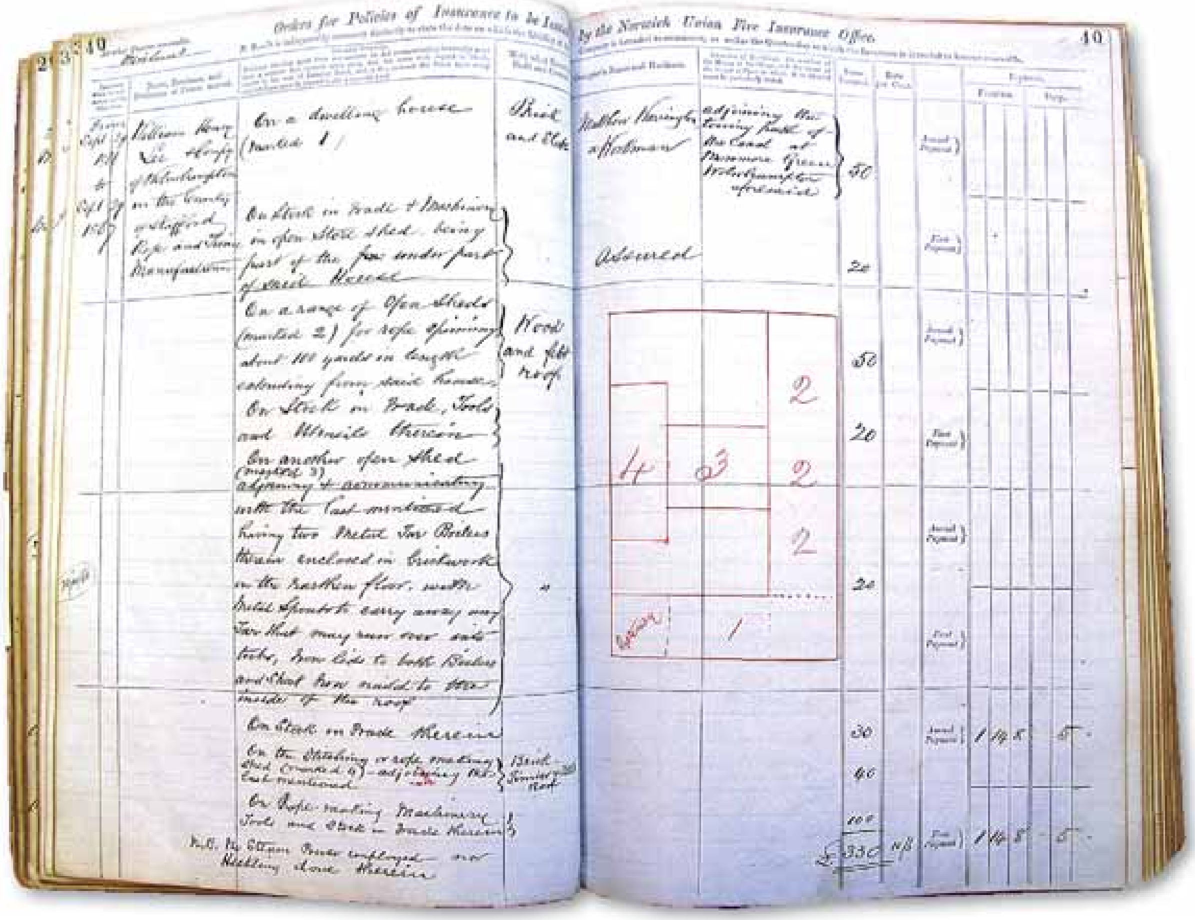
Kenneth Thomas
Consultant Archivist, Heineken UK

Taking account of our past: cataloguing the Smith, Son & Wilkie chartered accountants collection

Kimberley Benoy describes her work cataloguing a collection of chartered accountants records at Wolverhampton Archives and Local Studies.

The story of this collection began in the 1980s when Liz Rees, the then Borough Archivist, enquired about the records of the Queen Square Syndicate, property developers who had funded the rebuilding of a shopping arcade in the centre of the town in 1907. The accountants were known to have been appointed as liquidators for the Syndicate and they still had all the records. It turned out that the accountants had a large volume of other records stored at their office, relating mostly to local businesses and families and this collection was deposited in various accessions between the late 1980s and early 1990s.

Selection of records from the Queen Square Syndicate, Property Developers (image used courtesy of Wolverhampton Archives and Local Studies).



Fire Order Book D-SSW/1/3/5 used by the accountants to record details of Fire Insurance Policies 1863-1876 (image used courtesy of Wolverhampton Archives and Local Studies).

Over two decades later, the collection remained uncatalogued and, apart from a basic list of the Queen Square Syndicate material, a fairly unknown quantity. An application was made to the National Cataloguing Grants Scheme and funding was secured to hire a Cataloguing Archivist for 18 months to fully catalogue the collection. The funding bid included the use of a team of local volunteers to assist with the project and the creation of a project blog to publicise the work on the project.

Creating order from organised chaos by physically sorting and reboxing the entire collection (image used courtesy of Wolverhampton Archives and Local Studies).

As little was known about the content of the collection, the starting point was to create a box list to get some idea of the content and location of the records within the collection. It took a few weeks to list the contents of all 200+ boxes, but once this was complete it became clear that a quite complex cataloguing structure would be needed to make sense of the collection. The collection contained three clear sets of records; the internal records of the accountants themselves; records of client businesses; and records of client families or personal clients. The records were further divided through a flexible classification scheme used in house for business collections down to item level.

This collection is unusual as it contains records of a wide variety of businesses offering a snapshot of 20th century business history. The range of businesses represented in this collection includes small local businesses such as butchers, locksmiths and garages to national associations such as the British Wrought Iron Association and everything in between. The range of trades represented and the variety in types and sizes of business make this collection fascinating, and the volume of information available to researchers shows why this collection was deemed to have national importance.

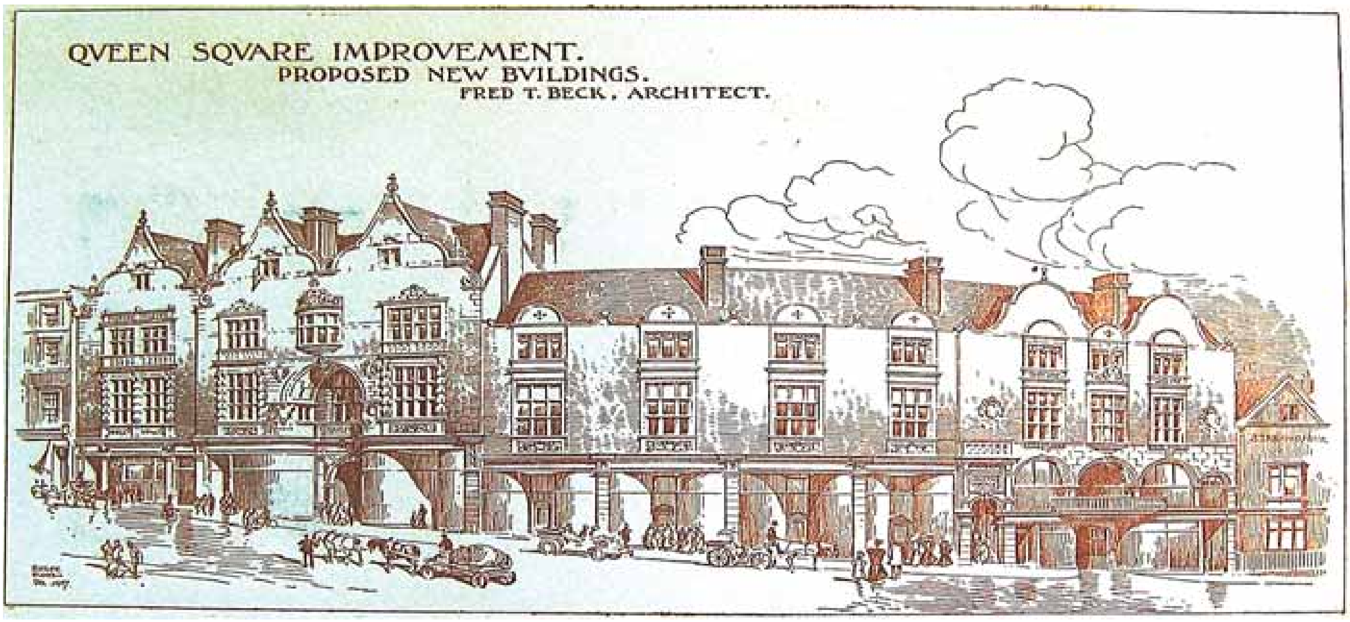


Image of the Queen Square Syndicate Improvement, proposed new buildings by Fred T. Beck, Architect D-SSW/2/QSS/3/2 (image used courtesy of Wolverhampton Archives and Local Studies)

Volunteers were recruited from the Friends of the Archives, through volunteering networks and from the University of Wolverhampton, to assist with this project. The volunteers have provided knowledge and skills to assist with the research required to produce administrative histories for the 50-60 businesses represented within this collection. The sheer volume of work undertaken, over 1,000 hours so far, has added great value to the catalogue entries by providing in depth histories for the businesses. This work has supported the cataloguing by allowing the records to be viewed in context.

The volunteers have also supported other aspects of the project, including helping to physically rearrange and organise the collection during our annual closed fortnight. This was a huge undertaking as the records had never been sorted and had just been boxed as they came in, so they required finding, identifying, re-boxing and labelling before being returned to the strong room in a more usable order. The volunteers have also been helping with some basic conservation tasks, mostly cleaning and packaging to prepare the more delicate records for cataloguing.

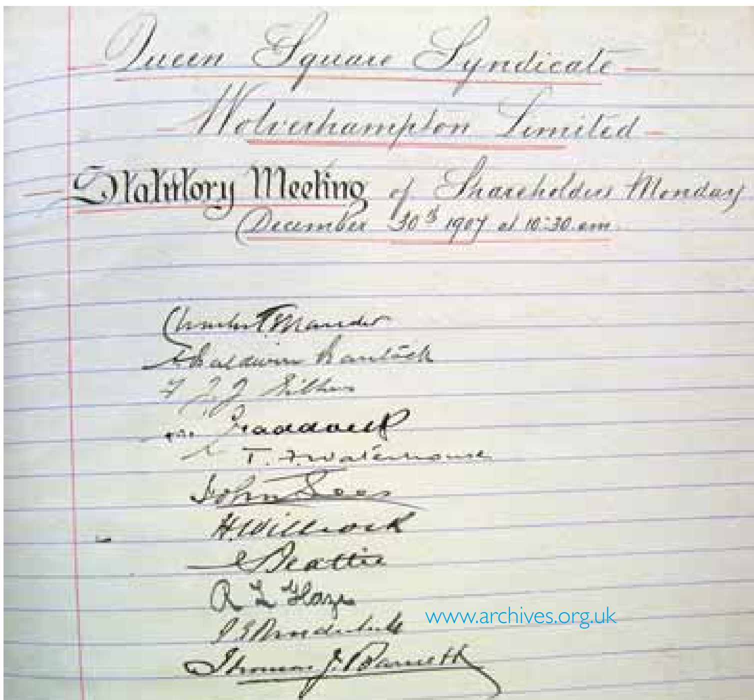
This project has been very lucky to receive some additional funding from the National Manuscripts Conservation Trust to help pay for the conservation work required to make the collection fully accessible. Some of the records had been stored in damp conditions before being deposited at the Archive and as a result are in a very bad state. Many volumes have required extensive repair work to ensure they will be usable in the future.

A blog has been created for the project and is updated weekly with information on the project, the businesses represented, events, the work of the volunteers and conservation work. The blog seems to have been successful in offering a way of disseminating information about the project and in making a wider range of people aware of the records being catalogued. Enquiries have been received regarding some of the records being catalogued as a direct result of the blog. The blog also works as a project diary and has been a great way to track the stages of the project.

This collection is a fantastic resource for the Archive, containing as it does the details of a changing society and the changing nature of business over the 20th century. It has highlighted the importance of collecting records of local businesses within a Local Authority Archive and this has helped to strengthen depositor relations and encourage deposits from local businesses.

Kimberley Benoy
Cataloguing Archivist, Wolverhampton Archives and Local Studies

Sign in sheet from the Queen Square Syndicate first meeting of Shareholders 1907 D-SSW/2/QSS/1/1/4 ((image used courtesy of Wolverhampton Archives and Local Studies)



New website uses archives to open up the world of finance to young people

On Tuesday 15 May a surprise guest from the past visited the offices of ING Commercial Banking's UK office. Sir Francis Baring, founder of Barings in 1762, travelled through time to help launch The Baring Archive's new website 'Risks and Rewards'. Based on the Baring Archive's collections, this interactive educational website seeks to demystify the financial sector.

The Baring Archive is one of the finest archives of a financial institution anywhere in the world. The archive contains material dating from the establishment of John & Francis Baring & Co. in 1762 through to Barings' acquisition by ING in 1995. In 2008 The Baring Archive was loaned in perpetuity to The Baring Archive Limited, a charitable company established by ING to manage the collections and encourage their use as an educational resource. In order to deliver this new website The Baring Archive worked with the East of England Broadband Network (E2BN), one of 10 Regional Broadband Consortia set up by the Government to help raise standards in teaching and learning by using broadband technology.

The website draws directly from the archive and includes some of Barings' most notable deals such as the financing of the Louisiana Purchase, the flotation of Arthur Guinness Son and Co. and a bond issue for the Buenos Aires Water Supply and Drainage Company. Aimed at schoolchildren, at the heart of 'Risks and Rewards' is an educational game designed to help teachers raise their pupils' understanding of the financial world and illustrate aspects of the curriculum in mathematics, history, and economics.

Pupils from Henlow Academy try their hand at investment (reproduced courtesy of The Baring Archive).

The different sections include:

- **Would you invest?:**
  This section provides pupils with a unique opportunity to travel through time and try their hand at investment. Animated characters from Barings' history explain potential deals to the pupils, bringing alive the documents from the archive.
- **All about the City:**
  In this section, cartoons follow the story of an imaginary company and explain the concepts of loans, shares, bonds and venture capital as well as mergers and acquisitions and the trading of financial instruments. Video interviews with people working in the City of London help children to assess today's financial sector as a potential career option.
- **The story of Barings:**
  Pupils can also learn more about Barings' history, from its establishment as a merchant bank in 1762 through to its eventual insolvency and acquisition by ING in 1995. Pupils and teachers will also be able to access a library of sources from the archive.

Chris Kastel, CEO of E2BN commented: "E2BN are proud to have partnered with The Baring Archive and ING to bring 'Risks & Rewards' to the education sector. This innovative resource brings alive the world of banking and investment to all."

Actor Glen Kinch as Sir Francis Baring launching 'Risks and Rewards'. Benjamin West's portrait of Sir Francis Baring, founder of Barings is in the background (reproduced courtesy of The Baring Archive).

The homepage of 'Risks and Rewards' (reproduced courtesy of The Baring Archive).

Tim Groves, Senior Teacher at Sheringham Community Primary School, Norfolk said: "The use of graphical and picture resources, together with life-like graphics and sound commentary, help the pupils to really feel that they are taking part in the decision making process."

Gerald Walker, CEO UK Region, ING Commercial Banking said: "ING believes in promoting financial literacy for all. We hope that this innovative use of archive material will open up the City of London to the next generation." At the launch of the site Sir Francis was joined by a group of students from Henlow Academy in Bedfordshire. A great time was had by all with the final word going to one of the visiting students: "I thought the day was awesome! My favourite part of the day was playing and looking around the new website, I thought the website was amazing! It was really informative and fun."

Would you have made your fortune? 'Risk and Rewards' is now live and can be found at www.risksandrewards.co.uk.

Clara Harrow
Archivist, The Baring Archive
clara.harrow@uk.ing.com

View the Special Issue: Community engagement and the Olympic and Paralympic Games

ARCHIVES AND RECORDS

The Official Journal of the Archives and Records Association

formerly known as the Journal of the Society of Archivists

Archives and Records deals with matters of interest to archivists, archive conservators and records managers, as well as to all involved in the study and interpretation of archives. The journal deals with the very latest developments in these fields, including the challenges and opportunities presented by new media and information technology. It aims to represent current professional practices and research.

The **Archives and Records Association** (UK and Ireland) was formed in June 2010 as a result of the merger of the Society of Archivists, the National Council on Archives and the Association of Chief Archivists in Local Government. It is the single sector voice for the archives and records management sector. It is the professional body for archivists, records managers and archive conservators and also represents archives organisations and the users of archives.

Editors:

Alexandrina Buchanan
Lecturer in Archive Studies, School of Histories, Languages and Cultures, University of Liverpool, UK

Jenny Bunn
Teaching Fellow in Archives and Records Management, Department of Information Studies, University College London, UK

Charlotte Harrison
Lecturer in Archives and Records Management, School of Histories, Languages and Cultures, University of Liverpool, UK

How to submit

Archives and Records considers all manuscripts on the strict condition that they have been submitted only to *Archives and Records*, that they have not been published already. To find out more information including submitting your paper online visit the journals homepage: **www.tandfonline.com/cjsa**

Routledge
Taylor & Francis Group

www.tandfonline.com/cjsa

A little bird told me

In summer 2011, The Royal Bank of Scotland (RBS) Group Archives launched two Twitter feeds: @JohnoftheBank, tweeting a real diary kept by The Royal Bank of Scotland's cashier during the Jacobite Rising in 1745; and @RBS_Archives, sharing heritage information about RBS.

After everything RBS has been through in recent years, the bank needs to rebuild public trust and staff pride. We know that heritage can be a uniquely powerful tool on both fronts, but with stretched staff and limited resources, now is not the time for elaborate or expensive projects.

Twitter is free to use and demands very little staff time. Tweets can be taken from existing sources, or mentally composed in the shower or on the bus – they don't require much desk-time. We all know how fascinating our own collections are, so it's easy to find things to tweet about.

@JohnoftheBank

This feed, based on the diary of John Campbell, The Royal Bank of Scotland's cashier, was inspired by the long-term loan of our painting of Campbell to the Scottish National Portrait Gallery. As the portrait was to be displayed in the Jacobite section of the refurbished gallery from November 2011, we felt that it would be fun to herald the loan by tweeting from Campbell's diary in a way that provided a glimpse of life in Edinburgh during the 1745 Jacobite siege.

The prospect of using a historical source on Twitter posed a few questions. How could we retain an authentic flavour of the original document? Should we preserve the original spellings? Should we explain obscure references? If we used the actual dates and times of the diary, how would we tweet outside business hours?

Portrait of John Campbell, known as 'John of the Bank', diarist and cashier of The Royal Bank of Scotland in 1745 (© RBS 2012).

We quickly decided to tweet in 'real time' and keep to the original language, to retain the authenticity and immediacy of the diary. We created web pages to provide extra background information, but also accepted that some references would remain unexplained. We worked through the document systematically, selecting tweet-sized chunks that would tell Campbell's story. Each sentence had to make sense both on its own and as part of the bigger picture. We used software freely available from HootSuite to schedule tweets for evenings and weekends.

Additionally, to ensure the feed preserved the integrity of the original diary, we decided that @JohnoftheBank would not tweet anything he didn't say in the real diary. This meant the feed couldn't respond to comments or publicise itself, so we used @RBS_Archives (retweeted by @JohnoftheBank) for any supporting messages.

@RBS_Archives

This feed has more varied content - a way for us to showcase some of our heritage credentials to a new kind of audience. Last December, we published a daily advent calendar of Christmassy pictures from our archives. This year we wanted to improve our biographical authority files, and challenged ourselves to create 140 new online biographies, tweeting about the most interesting ones. In tribute to Twitter's famous length limit, we've called the project '140 Characters'.

We also tweet about media coverage of our history, and about topical events. When *Encyclopaedia Britannica* recently announced the end of its print edition, it became a trending topic (one of the top 10 things being talked about on Twitter). We joined in by tweeting that William Smellie, the encyclopaedia's first editor, was a customer of RBS.

In everything we've done on @RBS_Archives, we've followed a few rules. These are the ones that work for us:

• Don't cause offence. This is the big one. Say nothing that could reflect badly on your employer. Be careful: it's surprising how many things – especially when abbreviated to 140 characters – can be read in ways you didn't intend.

• Don't be boring. People follow us because they like history and want to be entertained. We use humour where possible, and our funny tweets always get the best responses.

• Don't try to fill the air. You'll soon annoy people if you bombard them with too many tweets. We generally limit ourselves to a couple of tweets a week.

Before starting, we had lots of fears. Our biggest concern was a negative reaction. In fact, you'll probably only get attention from Twitter's history enthusiasts, and most of them are friendly, interested, appreciative people. If you do meet hostility, remember that you are only responsible for what *you* say. Tweet in good faith and let other people be responsible for their own words. Joining Twitter is also not a major commitment. If you decide it's a waste of time, you can leave.

All in all, Twitter has been very successful for us. We've made new relationships inside and outside RBS. We've been buoyed up by other people's enthusiasm for our history, and we've earned a reputation within RBS as a forward-looking, bold and creative team.

Laura Yeoman and Ruth Reed
The Royal Bank of Scotland Group Archives

'Washbasins etc.' - the updating of the Cunard Steamship Co. Ltd catalogue

The Cunard Steamship Archive held at the University of Liverpool Library, Special Collections and Archives is an important business archive. It embodies the history of a company which was inextricably linked, not only to the economic and social history of Liverpool, but also to the history of Britain. The archive is an extensive collection of c. 330 linear metres of material. It contains the administrative papers of the company from 1840-1980 including an impressive selection of photographic and publicity material. Cunard supports a post of Archivist (Cunard) which is currently dedicated to the creation of a digital version of the original two volume typescript catalogue (1980).

The Cunard archive was moved to the University of Liverpool in 1972 when the Cunard building on the Liverpool waterfront closed its doors as headquarters for the company. Professor Francis E. Hyde from the University was writing a history of the company published as *Cunard and the North Atlantic 1840-1973: A History of Shipping and Financial Management* (1975). Hyde was using the records from the Cunard building for the book and he made a strong case for the archive to be moved to the University of Liverpool for academic research purposes. The Cunard archive has been there ever since and is a fantastic resource for academic researchers, authors, the media and family historians from all over the world.

Before the Cunard archive was moved to the University some records were catalogued at the request of the Cunard Passenger Public Relations Department by the Historical Manuscripts Commission, National Register of Archives between 1969 and 1971. A typescript list was produced, but by the time the collection did move to the University it had expanded beyond the content of

Cunard poster advertising voyages of the 'Queen Mary' (University of Liverpool Library, Cunard Archive).

the original list. As a result work began on the creation of a typescript catalogue to reflect the structure and functions of the business. A two volume typescript catalogue was completed in 1980 and it is this catalogue which current updates have originated from.

So, why does the catalogue need to be updated? The Cunard archive is an extremely popular collection with visitors to the reading room and remote enquirers, and in many cases the original catalogue does not provide enough detail for users and staff to obtain information easily. For example, a technical file was described in the typescript catalogue as 'Washbasins etc.' When a member of staff looked at the contents of the file more closely, they found that it was a file of correspondence between Cunard and the builders of skyscrapers in New York City regarding the techniques and challenges of vertical plumbing. Important to get right when building a large cruise ship. In many cases, as this example shows, the file title was the item description, which although provided a solution to cataloguing a large collection it meant that the level of detail was compromised.

> "All previous copies of the catalogue have been retained as they are part of the history and development of the collection."

Another reason for needing to update the catalogue was its format. The typescript list is a hard copy catalogue which had been annotated in places over time as changes were made and new accruals added. To enable more detailed descriptions to be added, the catalogue needed to be recreated in an electronic format and this is being done using Encoded Archival Description and meeting international cataloguing standards. Updating the catalogues in this way has had the joint benefit of improving the descriptions of the collection and making it accessible in paper and electronic formats.

Updating the catalogue has been ongoing over the last five years and has been undertaken by various staff working on short term contracts. Final updates to the catalogue are in progress and it is due to be completed by the end of 2013. All previous copies of the catalogue have been retained as they are part of the history and development of the collection.

The updates of the original Cunard archive catalogue are making the collection easier to use and once complete will enable staff to compile targeted research resources for users of the collection.

Sarah Tester
Archivist (Cunard), University of Liverpool Library, Special Collections and Archives

65 years beyond the shop floor: *JS Journal* Online

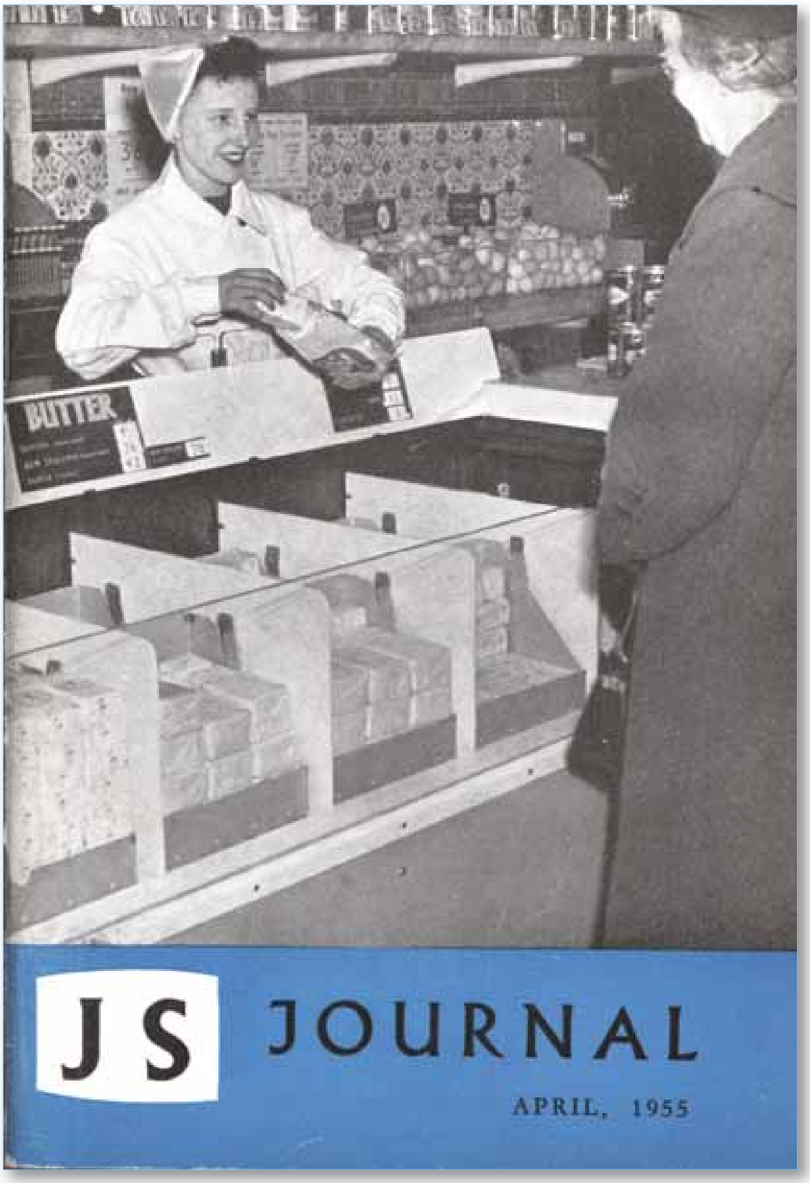
In December 1946 a new magazine arrived at staffrooms across Sainsbury's. Described as 'an "austerity" edition', the *JS Journal* carried recipes for party food using reconstituted eggs and powdered milk. It aimed to promote the newly-formed Sainsbury Staff Association (SSA), but also 'to provide intelligent and entertaining reading … of general interest to everybody'.

Now 632 issues of this unique magazine – the complete archive up to October 2010 – are freely available in searchable multi-page PDF format at www.jsjournals.org. The project is a significant development in virtual access to the Sainsbury Archive, which has been located at the Museum of London Docklands since 2005.

Digitisation was undertaken by SDS Heritage (whose previous projects included RNLI's *Lifeboat* magazine). Producing the digital files and associated metadata was straightforward, but web publication posed numerous legal and security questions. There seemed to be few comparable projects to learn from, particularly amongst business archives. We sought professional advice, reviewed potentially infringing content, traced copyright holders and implemented a reporting and 'takedown' procedure. The online database created and hosted by SDS was also subject to stringent security testing.

JS Journal Online launched in December 2011. Users can browse content, filter by date, author etc.

Retired employees were seen as the key audience for the website and it is clearly a valuable heritage resource for the company, but the digitised Journals provide a 'way in' to the archives for the full range of users. This



Front cover of the *JS Journal*, April 1955.

was a period of rapid social change, during which Sainsbury's grew from a London-based grocery chain to a nationwide supermarket giant. A rich source for retail, food, technological and design history, the Journal also providing glimpses into everyday working lives in postwar Britain.

Early issues are more club newsletter than corporate communications tool, and readers'

> Retired employees were seen as the key audience for the website and it is clearly a valuable heritage resource for the company, but the digitised Journals provide a 'way in' to the archives for the full range of users.

reports on package holidays, gardening and homebrewing tips sit alongside articles on biscuit manufacture and a competition to arrange photos of the regulation nylonette headscarf in order of suitability for the job of selling foodstuffs'.

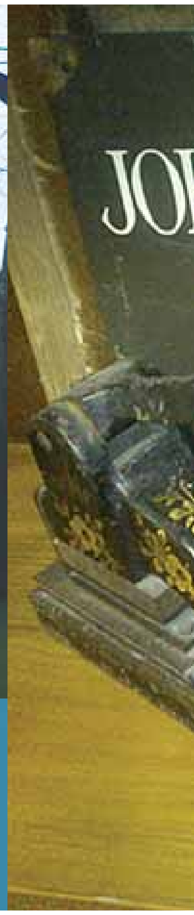
Many articles are illustrated by the Journal's longtime editor and artist James Boswell or his photographer son-in-law Brian Shuel, providing a highly visual resource for local history. The SSA's programme included weekends at Butlins, dances at the Royal Albert Hall, sports fixtures and sell-out theatre productions. Together with lists of promotions, marriages, retirements etc., the digitised reports on these events open up previously hidden data for family history.

We are monitoring site use with interest and hope some will want to delve deeper with a visit to the archives at Docklands.

Clare Wood
Archivist, Sainsbury Archive

www.museumoflondon.org.uk/sainsburyarchive

Group photo from visit to Tata Steel Port Talbot Works (Louise Miskell, Swansea University).



Steel archives of Wales: scoping the potential

Following the innovative work on The British Steel Archives Project, based at Teesside, there has been interest in developing a similar project for Wales. The project demonstrated the possibilities of carrying out cataloguing, research and community engagement projects based around steel industry archives (www.britishsteelcollection.org.uk).

The majority of records relating to the steel industry in Wales remain in private hands at the Tata Steel Record Centre (TSRC) in Shotton, Deeside. The shortage of information about these records, combined with a lack of awareness of the significant collections held elsewhere, has been a disincentive to research on the industry. As a result, little has been published on the contribution of the steel industry to communities and to the industrial history of Wales, particularly when compared with that of the coal or copper industries.

Before developing any type of project, Archives and Records Council Wales recognised that some groundwork was required in order to get a clearer picture of the records of the steel industry held in Wales, and their potential. This builds upon initial work carried out by the Richard Burton Archives at Swansea University, which holds noteworthy business and trade union collections relating to the steel industry. The work is being conducted by project archivist Stacy Capner on behalf of Archives and Records Council Wales.

Stage 1: survey of archive material held at TSRC

A five day survey was conducted at the end of January 2012, with the permission of Tata Steel, and with the particular co-operation of Robert Dangerfield, External Communications for Tata Steel in Wales. The survey was funded by Swansea University's Bridging the Gaps programme and the Archives and Records Council Wales Small Grants scheme.

The findings of the survey reflect some of the problems with archive collections of an industry which has undergone several restructures, amalgamations and liquidations. Collections have been merged and the records require unravelling. These collections also contain sporadic records of earlier and smaller subsidiary companies. The records are particularly strong for the 1960s-1980s, which is a period where the steel industry went through significant transitions. The records relate to companies across Wales and beyond,

Items from the Tata Steel Records Centre, Shotton (Stacy Capner, Swansea University).

“One of the main outcomes of this short survey has been gaining access to archives that had been little used for research and discovering their potential.”

including Richard Thomas and Baldwins Limited, Steel Company of Wales, Whitehead Iron and Steel Company Limited, and John Summers and Sons.

One of the main outcomes of this short survey has been gaining access to archives that had been little used for research and discovering their potential. In order to encourage the exploration of synergies between historical research and materials science, the results of the survey have been presented at a meeting of interested people from Swansea University, including those from the Materials Engineering department. The survey has also been discussed at meetings of archive services with an interest in the history of the steel industry.

Stage 2: scoping survey of records relating to the steel industry held by archives services across Wales

This work has been funded by a CyMAL (Museums Archives & Libraries Wales) Innovation and Development Grant. It is being carried out through a combination of desk exercise and visits to archive services, aiming to strengthen the findings of the TSRC survey. Using the results of the survey, the project archivist will scope out the type of projects that can be based on the records. There are opportunities to work with the Ebbw Vale Works Archive Trust, based at Gwent, a volunteer organisation much of whose work is devoted to community engagement. Its collection of archival material documents the important history of Ebbw Vale's iron and steel community, from its industrial origins in 1790 to the steel works site closure in 2002.

Looking to the future

The successful award of a PhD studentship by Swansea University has given impetus to the project. It will be the first major academic study of life and work among steelworkers in Port Talbot, one of Wales' major steel producing centres. The student will gather material from a series of oral history interviews with ex-workers and will utilise the Iron and Steel Trades Confederation records held at the Richard Burton Archives.

The final project report will indicate potential ways forward, focussing on how to make the records more accessible through cataloguing, opening up new avenues of research and identifying opportunities to engage communities.

Stacy Capner
Richard Burton Archive, Swansea University

Art auction at Unilever raises nearly £6,000 for charity

An Indian papier maché elephant head, a Malaysian dagger and a selection of limited edition framed prints and photographs were just a few of the items up for grabs at a charity auction held in Unilever House, London, on 31 May. Organised by Jeannette Strickland, who heads Unilever's Art, Archives and Records Management (UARM) section, the auction helped raise almost £6,000 for Oxfam's UK Poverty Programme and Cancer Research UK. Other members of the UARM team helped on the day, registering bidders and taking payments, whilst Steve Williams, former Company Secretary, took on the role of auctioneer with gusto and was very effective in persuading the audience to part with their money!

Many of the items on offer were given to senior Unilever managers on visits to overseas sites and some had decorated offices in Unilever House before its refurbishment. The dagger was a gift given at the opening of the Unilever detergents factory in Bukit Raja, Malaysia in 1987, while the elephant head mask was a present from Hindustan Lever in 1980 to mark Unilever's 50th anniversary. Other curios on sale included a model of a Korean warrior in armour in an ornate lacquer box, an embroidered panel from Goa, African wood carvings and metal sculptures and batiks from Sri Lanka and Malaysia.

Publicity in the lead-up to the event included news articles, posters in coffee areas, "door-talkers" (A4-sized posters on the inside of every toilet door, so the message cannot be missed) and screensavers, which Unilever uses to disseminate information to staff. However, interest levels really soared after temporary display walls were erected in the top floor restaurant at the start of the week in which the auction was to take place and some of the pieces to be auctioned were hung for everyone to see. This space is used at all times of day as an ad hoc meeting place so the display was seen by most people in the building and created quite a buzz. Jeannette was on hand each lunchtime to encourage colleagues to attend and place absentee bids if they couldn't.

The auction was held in the evening, with a paying bar to encourage greater attendance. On the night every lot was sold. Whilst some lots went for as little as £15, others commanded prices of several hundred pounds after furious

Elephant head papier maché mask (Unilever Archives & Records Management).

bidding. Successful bidders were given the opportunity when paying to indicate which charity they wished to support. One bidder said: "There were some great pieces on display and it was very exciting bidding for the piece I wanted as I'd never been to an auction before." After such a successful event there are plans to hold another one next year.

Jeannette Strickland
Head of Art, Archives & Records Management, Unilever plc

Potential bidders browsing the lots (Unilever Archives & Records Management).

Business at the National Portrait Gallery

Executive Directors of Alliance Boots with Mrs Emma Houston (great granddaughter of Jesse Boot) in front of a portrait of Jesse Boot - from left to right: Stephano Pessina, Chief Executive of Alliance Boots; Mrs Houston; Ornella Barra, Chief Executive, Pharmaceutical Wholesale Division; Alex Gourlay, Chief Executive, Health & Beauty Division (Boots UK Archives).

The importance of business history and Britain's industrial heritage was recognised earlier this year, when the National Portrait Gallery (NPG) was loaned a portrait of the founding father of the Boots brand, Sir Jesse Boot, First Lord Trent of Nottingham. The portrait, which now hangs in the Science and Technology room at the NPG, sits alongside eminent names from the Victorian era such as Darwin, Stephenson and Brunel. The portrait is on loan for a three year period and the image of Jesse Boot stands out as one of just a few Victorian entrepreneurs represented within the Gallery.

The envious and prestigious positioning of the portrait is particularly remarkable given Jesse Boot's humble roots, which compelled him to leave school at the age of 13 with no formal qualifications. Indeed, Jesse battled with the established pharmacy profession for most of his career in a bid to prove that his new business methods of cut-price medicines had no negative effect on the quality of his products and services.

Alliance Boots was particularly proud to have one of its historic figures recognised in this way and was keen to mark this tremendous honour. An unveiling ceremony was held at the Gallery in May and three generations of the Boot family, as well as senior members of Alliance Boots and the NPG attended. Several Executive Directors spoke of the importance of the Boots heritage and its future ambitions and the great granddaughter of Jesse Boot, Mrs Emma Houston, representing the Boot family, delivered a moving speech.

Needless to say, this was a truly memorable occasion for the archive team. We were all thrilled to see Jesse's portrait in such auspicious surroundings, and to hear our Executive Directors talk of the importance of heritage to our Group. It was also a great pleasure to meet so many members of the Boot family, who were keen to help us further our knowledge of their family history. The archive team created a small display of letters, family photographs and early Boots products for guests to enjoy and to learn more of the life and achievements of Jesse Boot.

As all business archivists know, the character and values of their founding fathers are crucial to the identity of their organisations. As a pioneer, social reformer and philanthropist, Jesse Boot was a remarkable personality, of whom Alliance Boots is incredibly proud. The recognition which this prestigious loan has afforded him, will hopefully, raise awareness of his contribution to the development of our national retail, industrial and research heritage as well as highlight the extent of his philanthropic work.

During a recent trip to the gallery, I overheard one of its visitors remark on how interesting it was to see where the famous Boots had originated – a heartening comment for any business archivist.

Sophie Clapp
Archives and Records Manager, Boots UK

The new online Bank of England archive catalogue - 'do you have any records on gold?'

'Do you have any records on gold? 'Yes we do - thousands of records! So ensues a rally of emails to narrow down the query, to suggest relevant records, but inevitably to organise a visit so that the researcher can look at the Archive catalogue themselves. All in all, a time consuming and inefficient process. The solution? An online catalogue.

Two years ago, we in the Archive decided that it was time to put our catalogue online, blissfully unaware of the challenges that would follow. The Archive already had over 50,000 open records electronically catalogued using Axiell's Calm, and since 2003 this had been available to search in the reading room using Dserve, Calm's public access module. So maybe we can be forgiven for having thought we had done the hard work and that it was a simple case of publishing this catalogue online?

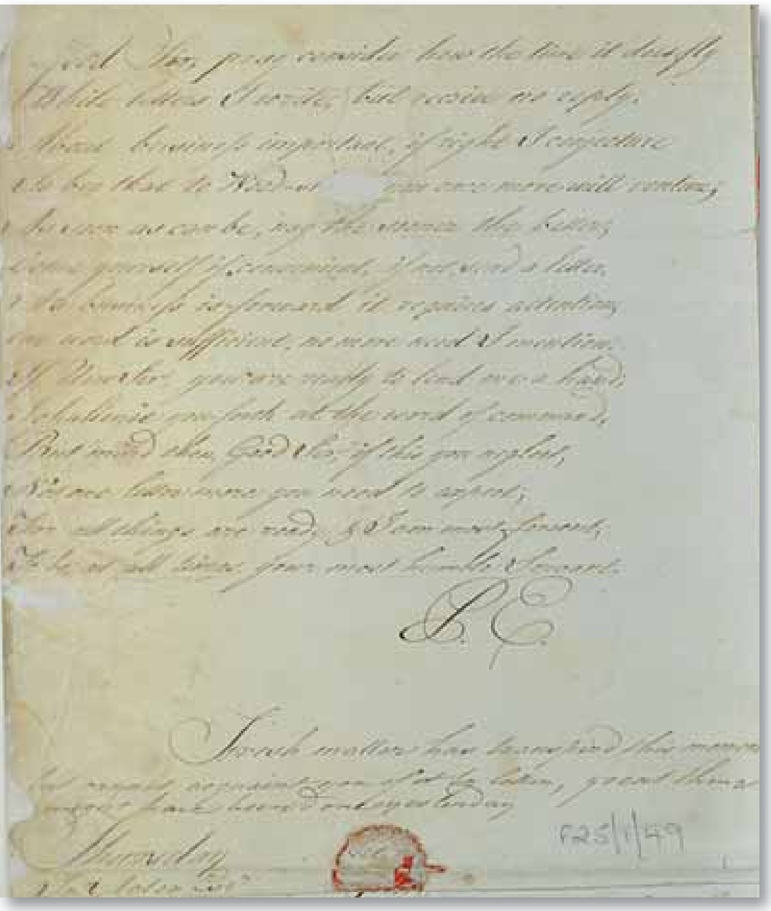
The first hurdle was the introduction of CalmView, the new public access module for Calm. Axiell was no longer developing Dserve and was focusing its attention on CalmView, which left us with a very easy choice but a lot more work! CalmView is an out of the box product, simple to configure to your own design. Comparatively, it is simple - we populated the pages with text, added links, a banner, an image, a colour scheme, but beyond this, adding individuality to the catalogue pages is difficult (we still needed a lot of help from our IT department). And it is by no means a perfect product: there are bugs and several areas that might be enhanced. Ultimately, the catalogue is a CalmView catalogue, with all its good features and its constraints. The product is still relatively new though (version 2 has only just been released) and it is being developed.

Security is obviously a concern of online publication. There was the inevitable risk assessment of the data we were publishing – did it contravene Freedom of Information exemptions, such as Data Protection – confidently, no! The risks to the Bank's computing systems were also assessed: a live feed from the database to the online catalogue, even with filters and firewalls, was rejected in favour of a process of exporting the open records and uploading them onto a dedicated server, a process that will be undertaken every three months.

We took the opportunity to add new content by creating authority-controlled terms for key people and organisations related to the Bank. These biographical entries are linked to all the relevant descriptions in the catalogue, giving contextual information at the touch of a button. This feature was further tailored to our needs by creating entries for departments of the Bank and links to the records they created. Due to the complexity of the Bank's organisation over time, it proved impossible to maintain a catalogue structured according to the various departments and their functions. By grouping records under the creating department, we have to some extent re-created a hierarchical structure and therefore made more intuitive searching easier. All of the entries can be searched via the Name Search.

“a live feed from the database to the online catalogue, even with filters and firewalls, was rejected in favour of a process of exporting the open records and uploading them onto a dedicated server, a process that will be undertaken every three months.”

Written down on paper this does not seem to do justice to the work involved in developing the online catalogue, nor to the two years it took. Many people were involved – the Archive team, IT department, web team, security, and Axiell. Many processes – project planning, risk assessments, and meetings galore. Many additional tasks – web page development, internal promotion, testing, testing, and more testing. It can no doubt be done more quickly and more simply, but this was our experience. The result, we hope, is a secure, efficient, informative resource that will help our existing researchers but also reach new users, and ultimately give an opportunity for new and exciting discoveries in the Bank of England Archive.


od Sir, pray consider how the time it does fly
While letters I write, but receive no reply;
About business important, if right I conjecture
So beg that to Wood St you once more will venture;
As soon as can be, nay the sooner the better;
Come yourself if convenient, if not send a letter,
As business is forward it requires attention,
On word is sufficient, no more need I mention,
If now Sir you are ready to lend me a hand;
I challenge you forth at the word of command,
But mind then good Sir, if this you neglect,
Not one letter more you need to expect;
For all things are ready, & I am most fervent
To be at all times, your most humble servant.
P. E.

F25/1/49

The letter written by a convicted forger to the Bank of England in 1784 - from the Freshfields papers prison correspondence (reference number F25/1, Bank of England).

To view the catalogue, visit www.bankofengland.co.uk/CalmView/.

And to finish, here is a recent discovery in the Archive, a 1784 letter in the prison correspondence from convicted forgers who were seeking clemency or financial help from the Bank:

'Good Sir, pray consider how the time it does fly
While letters I write, but receive no reply;
About business important, if right I conjecture
So beg that to Wood St you once more will venture;
As soon as can be, nay the sooner the better;
Come yourself if convenient, if not send a letter,
As business is forward it requires attention,
On word is sufficient, no more need I mention,
If now Sir you are ready to lend me a hand;
I challenge you forth at the word of command,
But mind then good Sir, if this you neglect,
Not one letter more you need to expect;
For all things are ready, & I am most fervent
To be at all times, your most humble servant.
P. E.'

Lorna Williams
Assistant Archivist, Bank of England Archive

Harland and Wolff Drawing Office papers

No visit to Belfast would be complete without a view of the two, huge, yellow cranes that dominate the skyline in the east of the city. These two cranes (as Belfast people know) represent the site of the Harland and Wolff shipyard at Queen's Island. The world-famous shipyard was founded with the partnership of Edward Harland and Gustav Wolff in 1861.

The yard would produce the technical, innovative shipbuilding designs of William James Pirrie and play a vital role in replacing shipping lost to German submarines in two world wars. Harland and Wolff is also renowned for the magnificence of its transatlantic liners and the compelling story of the ill-fated *Titanic*. Such is the role that Harland and Wolff has played in the world of shipbuilding, that to a lot of the people of Belfast, it has always represented pride in their city.

In January 2012, contact was made between the Public Record Office of Northern Ireland (PRONI) and Titanic Quarter Limited regarding the survey and evaluation of Harland and Wolff archival material. This material was housed in various rooms in the iconic, former architectural offices of Harland and Wolff. These drawing offices (where *Titanic* was designed) were in a state of severe disrepair and presented many challenges and considerations for the safe appraisal and removal of these archives.

The archival survey began in late January 2012, and the team consisted of Ian Montgomery, Brett Irwin and Bethany Sinclair. Working conditions can best be described as 'a little on the cool side' as you would expect in a neglected, Victorian building in the middle of winter. Indeed, cold and damp were not the only obstacles, as contractors were due to begin working in the building in the middle of March. This was to link up with the opening of the new *Titanic* signature building behind the drawing office at the end of March 2012. The team worked quickly and accurately and the archival survey was concluded. Due to the scale of the project, several departments within PRONI liaised to ensure the smooth delivery of all the documents.

Around 600 linen rolls and 180 boxes of archival material were removed from the Harland and Wolff drawing office. Material includes technical and architect files relating to vessels built in Belfast. These consist of 18 boxes of stability particulars for ships built between 1930-1970, 39 files of estimated hull weights of ships in the number range 699-1082 built between 1928-1940, and 29 boxes of ship calculation files of ships in the number range 586-1710 built between 1929-1979.

Ship numbers are of crucial importance for maritime historians as they provide a unique identity number of each ship. The archive also contains material relating to employees of the shipyard and has wages files from the engine works, fitters, plumbers, plant maintenance, steel construction and boiler shop departments and a Scotstown Clyde foundry wages book that reveals the long association between shipbuilding in Belfast and Glasgow.

The papers contain information relating to shareholders as well as the Titanic Quarter Limited and the development of the Queen's Island site that has proved to be a major urban regeneration project for Belfast. Some other documents of note are; a handbook relating to the rules and regulations of navigation in the Panama Canal and a Harland and Wolff expenses ledger from 1941-1953 which covers a period of the Second World War when Allied shipping losses were becoming critical.

The Harland and Wolff Drawing Office Papers at PRONI (reference number D4413) are currently being catalogued and will be open to the public in due course.

Brett Irwin
PRONI

Displacement and body plans for Harland And Wolff vessels dating from the late 19th century (Deputy Keeper of Records, Public Record Office of Northern Ireland).

National Strategies for Business Archives

Alex Ritchie and Kiara King look at the National Strategies for Business Archives in England & Wales, and Scotland.

England & Wales

The single best source for keeping track of current developments in the National Strategy for Business Archives (England & Wales) is the Managing Business Archives website (www.managingbusinessarchives.co.uk/). This offers a diary of past and future events and a steady flow of news items on initiatives such as the recent launch of the Bank of England's online archive catalogue, the launch of Network Rail's online archive or the celebration of company anniversaries. The website has been visited by over 3,000 individual users in the past year.

There has certainly been much activity to record with business archive workshops and conferences in London, Swansea, Derby and Worcester. British archivists also attended international events in Copenhagen and Bucharest. Some of these are fixed items in the calendar but, increasingly, new and one-off events are being introduced, an indication of the growing interest in business archives. There have been public talks at The National Archives (TNA) on business topics and these have achieved a wider and continuing audience when released as podcasts.

Another indicator of the health of the business archive sector was the opening of the Marks & Spencer Corporate Archive in Leeds in March 2012. HSBC has also relocated its archive to a new storage facility in London and the Alfred Gillett Trust (C & J Clark Ltd) is in the process of constructing new accommodation for its heritage collections. This level of investment demonstrates a clear appreciation of the value of their archives by the businesses concerned.

The UK-wide Business Archives at Risk crisis management team has, since its establishment in 2009, been involved in over 30 cases where records were potentially at risk due to company administrations, liquidations or takeovers. Sometimes this requires an approach to administrators. At other times a phone call may be enough to establish that, for example, any historical records of BMI will be transferred to the care of the British Airways Heritage Centre as the airlines merge. Some cases have resulted in deposit (e.g. Lewis's Ltd, the Liverpool department store), others remain unresolved and in a number of instances any immediate threat to records has receded as businesses are rescued from administration.

TNA has increased its commitment to business archives by the appointment of a resource discovery officer, in September 2011, to the so-called ABC survey. The project seeks to address the identified gap in knowledge about the historical records of the architecture, building and construction sectors. The results are being fed into the National Register of Archives and there have been several instances where the knowledge of the survey officer has informed the work of the crisis management team, as timely intelligence about the failure of particular builders has been passed on.

Overall, the picture is one of progress, partnership, co-operation and investment as the parties to the national strategies generate an increasing momentum.

Alex Ritchie
Business Archives Advice Manager,
The National Archives

HSBC's new archive facility reception area (courtesy of HSBC Archives).


HSBC's new archive storage vault (courtesy of HSBC Archives).

Scotland

The implementation of the National Strategy for Business Archives in Scotland (NSBAS) had a successful first year in 2011, which was marked in January this year with the design and publication of an infographic to celebrate our achievements.

Since the launch of the strategy, we have published eight case studies - featuring examples of business archives being used to market heritage, build employee engagement and secure brand integrity; developed a resources page on our website for custodians and users of business archives; and completed a data mapping project funded by a grant of £3,000 from the Archives and Records Association.

The data mapping project used information supplied by the National Register of Archives to locate and map over 6,000 business archive collections in Scotland. Our aim was to create a single consistent and clarified online dataset that provides improved and flexible information for creators, custodians and users of business archives. This has added value to the basic information existing about collections by allowing users to view collections by geographic area or sector type and, importantly, to search all business archive collections in Scotland at once.

Our initial analysis of the project findings has provided some surprising results, for example showing that the sector with the highest number of collections was the shops, merchants and distributors sector, making up 13% of total business archive collections. By contrast the type of collections that we have traditionally thought to be most numerous - manufacturing - was actually only 1%.

The wider Scottish business archives sector has also been busy with a variety of business archive related exhibitions, awards, conferences and events. These included the addition of three business archive collections in Scotland to the UNESCO's UK Memory of the World register; exhibitions across the country featuring material from archives relating to Scotts's of Greenock, the Company of Scotland Trading to Africa and the Indies and Pringle; and the launch of a new online catalogue for the House of Fraser collection by the University of Glasgow Archive Services.

We continue to work closely with our colleagues from the English & Welsh strategy on key issues, contributing feedback to the proposed archives accreditation scheme and sharing ideas for promoting business archives.

By the time you read this, we will have published the results of the data mapping project online, created more case studies highlighting the use of business archive collections by both businesses and researchers and be preparing for the first Scottish 'meet the archivists' event in November.

Find all of our resources and information about the data mapping project at www.scoarch.org.uk/businessarchives and keep up to date with news and implementation progress on the blog at http://businessarchivesscotland.blogspot.co.uk.

Kiara King
Archivist, Ballast Trust & Secretary, NSBAS Implementation Group

Archival evidence for the early 19th century banking expansion in Belfast

Introduction

The Northern Bank archive, numbered D3145 in the Public Record Of Northern Ireland (PRONI) e-catalogue, includes documents relating to the Northern Bank, and also to the Belfast Banking Company and older private banks. To make sense of the company's growth and development it is useful to reconstruct some of the early history of the bank, particularly during the first half of the 19th century, to help understand the archival structure of the collection.

Historical Background

The Northern Bank (NB) that we know today began life in 1809 as the Northern Banking Partnership. It grew out of an older private bank dating to the late 18th century (D3145/1 within this archive). At the same time, the Belfast Bank and Commercial Banks were both founded in Belfast.

Changes brought in by the Irish Banking Act of 1824 permitted banks to start using their own bank notes and to establish themselves as joint-stock entities. The Northern Banking Partnership went along this route, and on 1 January 1825 began trading as the Northern Banking Company with 280 partners, with its main headquarters in Belfast, and nine branches scattered throughout the province.

At the same time, the two other banks formed in 1809, the Belfast Bank and the Commercial Bank both merged into one of these new joint-stock entities and in 1826, the Belfast Banking Company (BBCo) was founded with 292 partners, headquartered in Belfast, also with nine branches throughout the province.

As the industrial revolution took hold in Belfast, so both banks enjoyed a golden age of business, and the Northern Banking Company ventured further south and through the acquisition of the old late 18th century Dublin private bank of Ball & Company, it opened its first office doors in Dublin in 1888.

In the early 20th century, processes of war and peace and economic instability affected the banking world. In 1917, the Belfast Banking Company was taken over by Midland Bank, at the same time as the Ulster Bank became part of the National Westminster banking company. The Northern Bank remained the sole independent Belfast-based banking company through the turbulent economic landscape of the 1920s and 1930s.

During and immediately following the Second World War, the Northern Bank fought to retain its independence but finally succumbed to takeover in 1965 by the Midland Bank, which also owned the Belfast Banking Company. With two Irish subsidiaries, the Midland Bank did the sensible thing for its own balance sheet, and merged the two in 1970 into the Northern Bank we have today, and founded its prestigious headquarters in Belfast in 1976.

The Archive

This archive is currently being catalogued, but this has temporarily been halted because of the need for conservation work and cleaning. But once cataloguing is complete, readers should be able to navigate through the extant documentary history of the Northern Bank since its inception in the 1820s through until the mid-20th century, and hopefully beyond if further acquisitions are forthcoming from the institution.

D3145 is being catalogued according to document type and so far, within the individual sub-fonds for the Belfast Banking Company at D3145/2 and for Northern Bank at D3145/3, there are series level sections for Minutes; Correspondence; Ledgers and Journals; and Balances.

The Northern Bank section (D3145/3) also has a separate file series collection relating to the Belfast Corporation (since Northern Bank was the official banking institution of this Corporation) with ledgers relating to redeemable stocks and transfers, but also a series of ledgers relating to mortgages granted under the Belfast Corporation Act of 1913, and covering the period 1915-1921.

Conclusion

In terms of historical value, PRONI has selected files for permanent preservation in line with its need to provide an overview of the Northern Bank's structure, particularly during its early history, and to give a flavour of its business affairs and transactions, in order to ultimately preserve its identity as a banking institution. It should be noted that the Northern Bank itself has its own small company archive at its Belfast headquarters, and anybody interested in the history of the bank might wish to contact the Bank directly in addition to using the PRONI historical archive.

Dr Bethany Sinclair
Research Archivist, Public Record Office of Northern Ireland

Out of the headlines

An archivist working in the not for profit sector wonders if archival developments in the last few years have improved things or not.

The other day I read an article in the *Journal of the Society of Archivists* (2005) entitled 'Access and preservation in the 21st Century' by the former President of the Society of Archivists Helen Forde. As the archivist of a small archive not in the public sector, her words and sentiments resonated with me - someone who actually understood there was a problem, put it in print and wanted to do something about it. Helen lays out that while the picture on the outside may seem rosy, with more money, bigger projects and better access and preservation for archives, all is not what it appears to be. While it cannot be denied that major changes have taken place in what Helen refers to as headline organisations, the situation for the rest of us is no better and is 'arguably worse than it was 20 years ago'. If we then consider that this article was written six years ago before the financial crisis hit, this only goes to emphasise the problem.

While it cannot be denied that the amount of money available for archives through funding programmes such as the Cataloguing Grants Scheme and other lottery funding has increased, these funding regimes have in fact contributed to the exacerbation of the two tier archival world we now live in. Where the rich get richer and poor get poorer. As Helen says: 'What is possible for those in the Vanguard is not easily replicated for the rearguard; the divide between the two is not diminishing and may even be increasing. For the latter the situation has changed for the worse and much effort will be needed to ensure that they neither fail to catch up, or worse, fail entirely'.

The access agenda and the additional requirements on these programmes have made it almost impossible for smaller, especially non-heritage, organisations to even get a look in. We are in a chicken and egg situation, without the levels of access required we cannot get funding to develop the backroom necessities, what some might call 'proper' archival work of arranging, describing and preserving our collections. However, without this vital work being done we cannot give the access required to our collections.

This two tier trajectory can also only be worsened by initiatives like the Archives Accreditation scheme, the standards for which are only a dream for many small archives with nationally important collections, as it seems inevitable that accredited archives will have a significantly better chance of receiving grant money.

If one looks at the list of those awarded grants under the Cataloguing Grants Scheme over the past few years, a pattern emerges. With only a few exceptions they are all well established county record offices, or university archives, the 'headline organisations', those with the resources and track record to provide good quality access and outreach programmes. These public institutions also have a great advantage over other archives in that legislation forces their parent bodies to give access to their collections.

In the non-public sector many of us struggle just to keep our services running at all, working part time, or in some cases in honorary positions, running our collections on a shoe string budget or in some cases on what we can 'acquire' with help from our friends without people noticing. As Helen puts it 'unsympathetic political background[s] bedevil the existence of too many archives and deny them the opportunity to flourish'.

How for example can the directors of a small family business justify spending money on developing their archive when they are having to make redundancies? Or how can the trustees of a charity warrant resourcing a cataloguing programme when that money could be spent on running a project to help vulnerable children, their charitable purpose?

While The National Archives speaks good words about its commitment to helping non-public archives, and those tasked with providing this help do the best that they can, so far there has been no real impact, no action and presently no real prospect of a difference ever being made.

Given the current and continuing situation, how can the non-headline archives continue? How can they develop, how can they pull themselves out of poverty? To leave you with the words of Helen Forde:
'… museum archives, business archives (particularly small businesses), voluntary organisation archives and specialist research institution archives, to name but a few, cry out for more resources as they contemplate the rising piles of uncatalogued material and the sub-standard storage. For them the battle still remains to be fought and the gap between them and those who have forged ahead appears to widen inexorably. … Would it be too much to ask flourishing archives to partner those which are currently struggling? Could a system be set up to redistribute expertise a little, perhaps developing the role of the regional councils to broker relationships? … It would be good to see a more even picture of archive services providing access and preservation in the future, ensuring the ability of the citizens of the 21st century and beyond to access all information.'

Matthew McMurray

Calling All Colleagues!

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

If you would like to send something for inclusion in the magazine, or write and let us know what you'd like to read about, please send articles to arceditors@archives.org.uk. Guidelines for articles for *ARC* can be found on the Association's website: www.archives.org.uk.

Archives & Records Association
UK & Ireland

ARA CONFERENCE 2013

28 - 30 August 2013

Hilton Hotel - Cardiff