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**Enterprising
Scotland**



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**Hidden
Business**



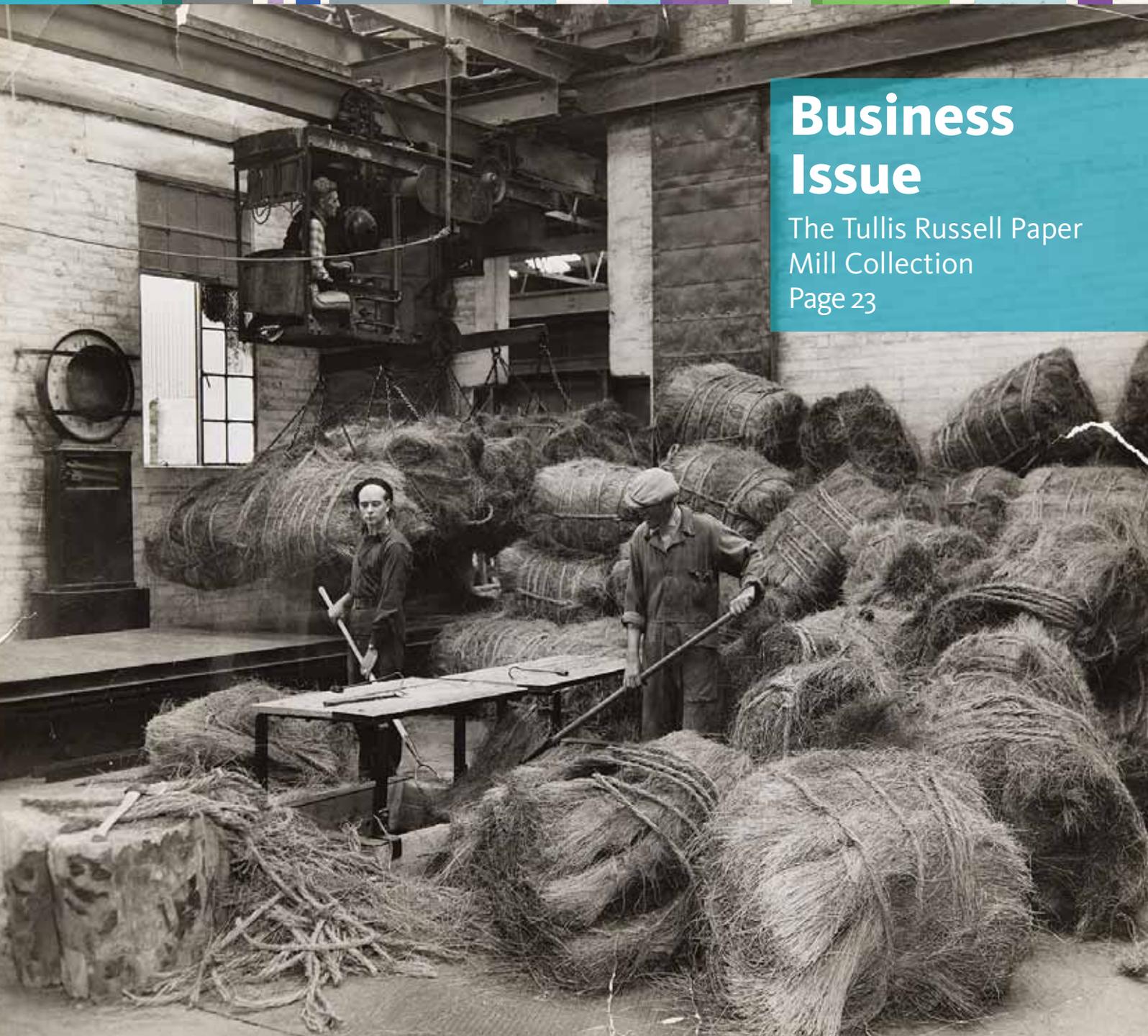
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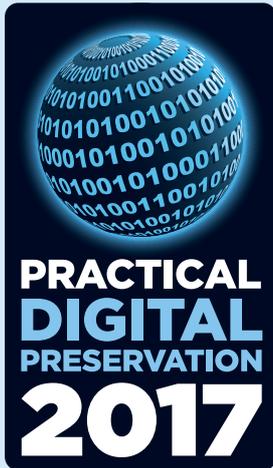
**Anatomy of a
traction merger:
the archives of
GEC Traction**



Business Issue

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Practical Digital Preservation 2017

An exciting series of events combining executive briefings led by key industry speakers and workshops designed to support archivists and records managers to raise awareness of the importance of digital preservation within their business and with IT stakeholders.

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“This programme is key to supporting our members’ efforts to raise awareness of the need to properly govern long-term and permanent digital information with their senior management and IT teams.”

**John Chambers,
ARA CEO**

“As more of what we all do becomes digital, it is vital for key decision makers within the organisation to understand the risks to long-term digital records.”

**Scott Sammons,
IRMS Chair**



Archives & Records
Association
UK & Ireland



Preservica
Digital Preservation

Welcome to **ARC Magazine** June 2017

The business issue is always a pleasure to edit, and this month has been no exception. We have articles covering the full range of businesses, from retail to railways, and textiles to telecoms. It has been great to read some articles from business collections we don't often hear about, including the Harris Tweed Authority and the Abbott and Company collections at Lancashire Archives.

I found the article on Woolworths particularly interesting. Woolworths to me was Saturdays in town with my Mum, drooling over the pick-and-mix that she never let us buy. It was the place you went if there was something you couldn't find anywhere else, and you always wished you had just gone there in the first place. But strangely, I can picture where our Woolworths was, but, try as I might, I can't remember anything else about it.

I believe that Woolworths in my home town closed in late 2008, which is really not all that long ago. It just goes to show how short our memories really are, and how important archives are in preserving our history – not only the history of how the business operated, but also the memory of how we interacted with those businesses and what they meant to our daily lives. It's fantastic that the records have been saved.



Enjoy the issue!

Ceri Forster
ARC Editor

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Front cover: Tullis Russell esparto grass store (1960s) Reference ms38973/P/1. Courtesy of St Andrews University Library.

DISCLAIMER

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

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opening lines

Business archives and records come in all shapes and sizes. For James Hyman, it all started with collecting magazines 25 years ago whilst working as a scriptwriter for MTV Europe. As well as the enjoyment factor, he realised that they were a rich source of information and research for his job. At this time magazines were the 'Internet'.

In 2011, James decided he needed an archivist and connected with me to catalogue his collection. Over the last six years, we have worked together on actualising a plan to digitise, with industry support, what is now known as The Hyman Archive (HA), 'The World's Largest Collection of Magazines' (Guinness certified). The mass digitisation project not only preserves the physical magazine, it celebrates the business of magazine publishing and is dedicated to the protection of copyright holders' rights.

The idea to digitise and commercialise the archive is predicated, not only on the rapid development of new technologies and the Internet in general, but also the changing legal environment for copyright which makes a mass-digitalisation project such as this possible. It strives to respect copyright and that rights holders are paid for their works.

Once the archive is digitised, the tools to crunch its data will enable users to compare HA's data with their own business records. For example, the data could assist a brand in finding a understanding of their product or consumer, based on past and present documentation found in magazines. A publisher could compare magazine sales with a magazine cover's subject: was it a celebrity or an animal? There are also the more obvious titles such as Which?, Billboard, NME, Radio Times and Whole Earth Catalog that are/were dedicated to the recording of sales, music business, music charts, TV listings and product information respectively. The difficult questions that could be answered

by a digitised HA are endless; the wealth of records that can be conceived, extracted or reinterpreted is strengthened by the fact that HA is an aggregation of a wide range of magazine content.

As of Spring 2017, The Hyman Archive contains over 5,000 individual title publications and over 120,000 individual issues. The collection spans the period 1850 to present day. More than 55% of the title publications are not to be found in the

British Library. HA, although curated and focused on popular culture, includes a broad array of subject matter, including Film, TV, Music, Music Video, Art, Fashion, Architecture, Interior Design, Trends, Youth, Lifestyle, Technology, Sports, Photography, Counter-culture, Graphics, Animation, and Comics.

The archive is currently based in Woolwich Arsenal, at a specialist media archiving storage facility called The Stockroom. The archive welcomes donations and is often considered the 'final resting place for magazines': ARA's head of public affairs dropped parts of his own collection with us the other day. The Hyman Archive meticulously records and documents every donation - the social stories surrounding the archive's collecting strategies are also incredibly interesting and valuable in themselves.

The Hyman Archive encompasses the history of popular culture in print and is an important reminder that, when digitised and made accessible, all digital records have the power to unlock an invaluable treasure trove of data. Come and pay us a visit at: www.hymanarchive.com



Photo: Waj Bukhari

Photo: Waj Bukhari



Continuing Professional Development (CPD) News

(Incorporating Registration News)

ARA CPD

An updated summary of the ARA CPD Competencies Framework is now up on the website (www.archives.org.uk/cpd/downloads.html) with a copy on page 7 overleaf. Do take time to have a look. The structure is largely unchanged from earlier drafts. But the range of examples has been broadened to give you a fuller sense of the flexibility and possibilities.

To be clear: the competency framework has been designed to be flexible to suit the requirements of all three ARA CPD qualifications on offer: Foundation, Registration and Fellowship. This is YOUR CPD programme and we will work wherever possible to meet your needs, e.g. whether you are in a salaried recordkeeping career, or a volunteer or in a community setting, etc. So please don't 'over-interpret' the summary: it is simply there to give you a flavour of your options.

Fuller details on the competencies framework are in the more detailed guidance document on the website. We will continue to update and improve this and all other materials as we move towards launch at Conference in Manchester in late August. So please check back onto the website regularly.

Interviews for the new ARA CPD Programme Manager took place in late May, and we'll announce the successful candidate in the next edition of ARC.

Registration

There are now just four months left for existing Registration candidates to submit their portfolio for assessment under the 'old style' scheme. The final deadline is 1 October. On the 2 October, anyone still working on their portfolio will have to transfer to the new CPD programme. The Registration Scheme Sub-committee will continue to support candidates right up until the point of final submission. If you have any queries or requests for assistance then please use the contact details below to get in touch. However, it is now the time for candidates to really take responsibility for ensuring that they are successful.

With only four months to go, candidates should start to have a good idea of which Learning Outcome Forms (LOFs) they will include in their portfolio. As the portfolio starts to take shape, it is important not to neglect the need for good evidence. Don't forget that up to three pieces of evidence can be included with each LOF. If evidence hasn't been carefully collated over a number of years it can take a while to bring everything together.

www.archives.org.uk

Do not leave this to the last moment. Consider making a list of the evidence that needs to be added, found or procured; and think about these questions:

- Have you got digital copies of everything or will you need to scan paperwork?
- Have you carefully read the evidence for anything that needs to be redacted?
- Are you named on the evidence or do you need something else to demonstrate your individual involvement in an activity?
- Will you need to contact anybody – for example a former manager or colleague – in order to obtain a piece of evidence?

Don't forget that technology can break down; the email you thought you had saved might have been lost when you moved jobs (and inboxes); crucial contacts might be on holiday - and even if they are not, will they be prepared to rush to meet your deadline? Plan now and by 1 October you will have given yourself the best possible chance of success.

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:

regscheme Mentors@archives.org.uk

Jon Elliott

Head of Public Affairs, ARA

Richard Wragg

Communications Officer, Registration Scheme

“Don't forget: Candidates have 4 months to submit their portfolio under the existing Registration Scheme.”

A basic guide to ARA's new CPD programme: part three

Understanding 'Foundation' Level ARA CPD comes with two new 'levels' of qualifications that are open to members. One of our employer stakeholders suggested creating a realistic example 'case study' of the kind of person who might enrol at the various levels. So, this time, we have let our imagination go on a little walk to help you 'picture' the ARA CPD qualifications in relation to your own situations. Such an illustrative approach risks a descent into stereotypes. So we ask your forgiveness in advance if you get this (inadvertent) impression.

Foundation Level: getting started

Clare has recently left school and has started work in the civil service. Her first job after induction is an administrative grade role in the records management team of a government agency in Belfast. She is not sure if she wants to pursue records management as a career or branch out more widely in the information management space, or do something different long term. But she sees advantage in starting to build evidence of her progress and in having the option of acquiring a recognised professional qualification. So, having joined the ARA, she enrolls onto the ARA CPD programme; she then gets her log-in to the online *Mahara* system and a list of possible mentors to approach.

Clare starts by approaching a few possible mentors and settles on one that she feels is well placed to advise her at this stage of her career. Soon afterwards, she attends an ARA CPD training course so that she can understand better how the programme can work for her and ask the new ARA CPD Programme Manager questions. Her new mentor and her line manager, who is also supportive, then help her begin to navigate the ARA CPD competency framework and – so that she can start recording her progress – identify competencies that seem of greatest interest and relevance in her current role.

Clare starts by choosing one competency in each of the three areas of the framework (A, B and C) – see opposite. She opts for:

- A. Organisational (competency 1): understanding management.
- B. Process (competency 2): capturing and maintaining digital records.
- C. Client/Stakeholder (competency 5): providing quality access to records.

She chooses these three because she is starting out in a large public sector organisation, where everyone has a work plan and agreed objectives. As it's her first time working in this way, she wants to record how she adapts to an 'objectives-driven' work culture and delivers results for her team members. She also wants to demonstrate progress in her initial specific function, where she is required to manage effectively a range of incoming records and capture/maintain them appropriately. Finally, she wants to be able to demonstrate that she is delivering a quality service to her internal customers – those who will need to retrieve and re-use the records she is maintaining. It helps Clare to know that these competencies also square with specific indicators in her employer's internal knowledge and information management (KIM) skills framework.

Routine

As Clare gets used to ARA CPD, she develops a routine of consulting her mentor once a month and uploading her CPD evidence onto *Mahara* at weekends, as that suits her schedule best. She soon decides to record evidence of progress against two or three other competencies in the framework. She knows she will need to show broader progress before she can apply for formal assessment at Foundation level (see below). But diversifying her CPD portfolio is also a good insurance policy, for example helping maintain momentum if her role changes at work or the focus of her job shifts into new areas. Six months or so in, Clare decides that she will push herself, and boost her CPD scope by doing some ARA volunteering work (A. Organisational, competency 8, personal development). A vacancy has appeared as training officer in ARA's Section for Records Management and Information Governance, and she thinks she can manage a few hours a month in a role designing, organising and delivering training events for her fellow professionals.

Assessment

Clare knows that she can, in theory, apply for formal assessment at Foundation level one year after enrolment. To do so, she will need to demonstrate that she has met the required in standard in at least six competencies, including one from each of the three above areas (A, B and C). After consulting her mentor, she thinks that this

ARA CPD Programme: Summary of Competency Framework

Area	Function	Competency
A. Organisational	Governance, Leadership and Management	1. Understanding & developing management and leadership competencies, eg mission, oversight, strategy, objectives, etc., as relevant to work at <u>any</u> level
		2. Developing & using policies & procedures: eg, for projects, planning, systems
		3. Understanding resources and their importance: eg, financial, technical, etc.
		4. Working with, and developing, other people: eg, effectiveness, team-working, soft skills, collaboration, conflict resolution, innovation, influencing, etc.
	Compliance and Performance	5. Understanding, advocating or complying with legislation, standards, regulations
		6. Understanding or managing risk and emergency/business-continuity
		7. Understanding or managing performance and impact
	Personal and Professional Development	8. Contributing to/understanding internal/external professional environments
		9. Developing oneself and aligning with organisational and/or future career needs
		10. Developing and/or applying ethics and standards
		11. Deploying specialist organisational, delivery and/or compliance competencies
B. Process	Processing/managing current/semi-current records in all media and formats	1. Using and managing systems and data effectively
		2. Capturing, preserving and/or maintaining paper and/or digital records
		3. Organising and describing paper and/or digital records effectively
		4. Effective appraisal and disposal of records, ie paper and/or digital
		5. Providing quality intellectual and physical access to, and retrieval of, records
	Processing/managing archives and records in all media and formats	6. Effective records and archival collections management
		7. Appropriate acquisition and accessioning of records
		8. Effective appraisal, retention, selection & appropriate destruction of records
		9. Appropriate arranging, cataloguing and/or describing of archives and records
		10. Providing quality intellectual and physical access to, and retrieval of, records
	Preserving archives and records in all media and formats	11. Effective preservation management: researching, assessing, anticipating, prioritising and/or responding to organisational needs
		12. Designing and/or managing operational systems effectively, eg relating to buildings, environments, security, storage, packaging, handling and use, etc.
		13. Risk, emergency and business continuity design and/or implementation
		14. Effective preservation of born-digital and/or digitised records and archives
	Conserving archives and records	15. Assessing the care and condition of archives and records
		16. Identifying and/or advocating/advising conservation strategies
		17. Applying appropriate techniques and solutions to conservation challenges
		18. Developing or deploying specialist records and conservation competencies
C. Stakeholder/Customer	Understanding customers and stakeholders	1. Identifying and/or addressing the needs of internal customers and stakeholders
		2. Researching and/or devising solutions for external customers and stakeholders
		3. Meeting the special needs of individuals or groups of customers/stakeholders
	Service delivery	4. Advocating for, and/or providing, stakeholder and customer access, as appropriate to the nature of information held
		5. Providing quality, value and/or effective access to records and archives, eg on-site, on-line, collaboratively, etc.
	Engagement	6. Service development: eg, advocating, devising or implementing, across any medium, effective opportunities for existing or new customers & stakeholders
		7. Networks: developing and sustaining local/virtual stakeholder networks
		8. Monitoring and evaluation: encouraging stakeholder input and engagement, eg to improve service delivery, value for money, professional standards, etc.
		9. Effective design, resourcing and implementation of advocacy, campaign and outreach strategies, eg to reach key, new internal and/or external target groups.
		10. Developing/deploying specialist customer/stakeholder-related competencies

NB: this is a summary of the framework. It is designed to be interpreted flexibly to suit candidates enrolling at all CPD levels, ie **Foundation, Registration and Fellowship**. For full details, see the detailed guidance via: www.archives.org.uk/cpd

Final revised version, May 2017

might be a challenge, so aims to be ready for assessment by the end of year two. This ties in with her wider goal: to get a promotion or a new role in a different department sometime in her third year at work.

Early in her second year of CPD, Clare checks the ARA website for dates on offer for formal assessment and books one of them. Gradually, she begins to package her CPD evidence into a formal 'portfolio' of the six competencies and submits it in good time for assessment.

Results and Reward

Clare's assessment results show that she has attained 'level 2' at four of the competencies and 'level 1' at the other two. (Note: there are five levels of attainment in assessing ARA CPD portfolios – numbered from 1 to 5. They apply to all three qualifications: Foundation, Registration and Fellowship. Level 5 is the most advanced).

This outcome is enough to secure Clare ARA CPD Foundation-level qualification. She receives her certificate and is eligible to use the sub-nominals FLMARA after her name, for 'Foundation-level Member of the ARA'. She uses this qualification as part of her strategy to gain a wider range of responsibilities at work. And she carries on recording evidence of her progress as she sets her sights on 'revalidating' at Foundation level after five years. She begins to think about tackling Registration level in the medium term.

The Next Edition

Next time, we'll take a closer look at the new Fellowship level. And introduce you to Mahara in a bit more detail.

As ever, if you have any questions, please email the Steering Group at cpd@archives.org.uk

Mythbuster

'ARA CPD Won't Help My Career or Development'

There is a reason why so many employers and professional bodies have adopted the CPD model of professional development in the past twenty years or more. We often hear employers complain about the 'premium' they face in attracting talent. But employers want evidence to justify the assertions people make in their CVs or referees make in supporting job applications. That's why we are already out there marketing ARA CPD to employers.

No-one is saying that ARA CPD will mean getting an easy life. In some cases now, for example, there are just one or two committed people keeping a local authority record office functioning, and stories about members being the first-ever records-manager in their organisation are legion. CPD is about equipping you with the tools to compete for the widest range of roles and opportunities possible, whatever your circumstances. But it's not just about a 'career'. If you want – say – a volunteering role cataloguing documents, logically you stand a much better chance if you can show the manager of the repository specific evidence that you have the right competencies. And, if you are retiring (or already retired) CPD is a way to stay engaged with the profession in a range of ways on your own terms. Retirement need not now mean disconnection.

Taking a random look at the CPD Accreditation Service website, there are a dozen professional bodies in the telecommunications sector alone offering CPD programmes, and countless employers. So, whether some like it or not, CPD is the new standard. To remain relevant to our members and employers of all shapes and sizes into the future, the ARA has to keep up.

ARA Conference 2017 Update

Dr Neil Brodie: Second Confirmed Keynote Speaker

Take a look at our Conference web pages (<http://conference.archives.org.uk/>) for the latest update on the programme for this year. Manchester is already shaping up to be an exciting mix of leading-edge presentations and discussions, including the new 'ARA in Action' stream on the second day, to keep you informed about what the association is doing on your behalf – including CPD - and to get your views on what we could do better.

Book your place now on the website. And remember: your three-day conference fee includes comfortable, on-site accommodation and all meals.

We have our second confirmed Conference keynote speaker. Dr Neil Brodie is a Senior Research Fellow on the Endangered Archaeology of the Middle East and North Africa (EAMENA) project at the University of Oxford. Dr Brodie will deliver the opening keynote on the final morning of Conference, 1 September.

There is increasing concern in the UK and Republic of Ireland about the risk of theft, destruction or illicit disposal of cultural heritage, though much of the focus to date has been in the antiquities space, not documentary heritage; at the same time, we see increasing collaboration between the archives, records-management and conservation professions with partners in other information-knowledge and heritage

“*ARA Conference: the best value annual event in our sector*”

spaces, such as archaeology. Dr Brodie will suggest cultural appraisal ideas and novel regulatory and ethics approaches that we may be able to apply to our own professional and individual situations.

Dr Brodie is an archaeologist by training (PhD, Liverpool, 1991), and has held positions at the British School at Athens, the McDonald Institute for Archaeological Research at the University of Cambridge, where he was Research Director of the Illicit Antiquities Research Centre, Stanford University's Archaeology Center, and the Scottish Centre for Crime and Justice Research at the University of Glasgow, where he investigated international trafficking in cultural objects.

Dr Brodie has been researching the illicit trade in cultural objects since 1997. He was co-author of the advisory report 'Stealing History', commissioned by the Museums Association and ICOM-UK on the illicit trade in cultural material. He also co-edited 'Archaeology, Cultural Heritage, and the Antiquities Trade' (2006), 'Illicit Antiquities: The Theft of Culture and the Extinction of Archaeology' (2002), and 'Trade in Illicit Antiquities: The Destruction of the World's Archaeological Heritage' (2001). For examples of his work, take a look at his blog: www.marketmassdestruction.com

We are delighted that Dr Brodie is able to join us. As ever, there will be ample time for questions from the floor.

John Chambers
CEO, ARA

Collecting Matters

The Section on Business Archives of the International Council on Archives (ICA-SBA) held a conference in Stockholm on 5-6 April on the theme The Future Role of Business Archives: <http://naringslivshistoria.se/en/cfn-news/future-role-business-archives/>

The event was arranged by the Centre for Business History in Stockholm and held in the Eric Ericsson Hall. With a maximum of 150 delegate spaces, the conference was fully subscribed, with 31 different countries represented.

The conference was well-structured, with thought-provoking keynote speakers, including Katherine Maher, Executive Director of the Wikimedia Foundation. There were also presentations from a host of famous corporate names and brands, including Adidas, Budweiser, Hallmark, Martini and Mercedes. Lest we forgot that we were in Sweden there was a talk on the IKEA Museum and generous hospitality from Absolut and Volvo.

In recent years the ICA SBA conferences have gone from strength to strength, as has the section itself. With more than 200 members, the section is one of the fastest-growing in the ICA. This growth has been powered, in part, by an influx of American corporate archives, since the conference was held in Atlanta in 2016. Where once the section was struggling to mount one conference a year, and generally in Europe, 2017 will see a second conference, to be hosted by the Godrej Archives in Mumbai, India on 5-6 December. Planning is already under way for the State Archives Administration of China to host a further conference in 2018.

As a frequent attendee at these conferences, I have always been a passionate advocate of their value, comparing them to the Olympics for business archivists. As a source of inspiration, they are unique. As a networking opportunity they are unrivalled. Attendance has often led to fruitful collaborations and warm personal friendships. So if you ever get the chance to go, I recommend that you grab it with both hands.

Alex Ritchie

The National Archives(UK)

The EURBICA Board. Left to right John Chambers, Karin Von Honacker, Vlatka Lemic, Odile Welfele, Deborah Jenkins, Filip Petrovski, Charles Farrugia. Photograph John Chambers.



EURBICA Rides Again!

The European Region of the International Council on Archives gets a Reboot.

Hands up out there who has heard of EURBICA (European Regional Branch of the International Council on Archives)? Not many. EURBICA, as the name suggests, is the branch network for European members of the ICA. In my time at the ARA it has mostly been anonymous.

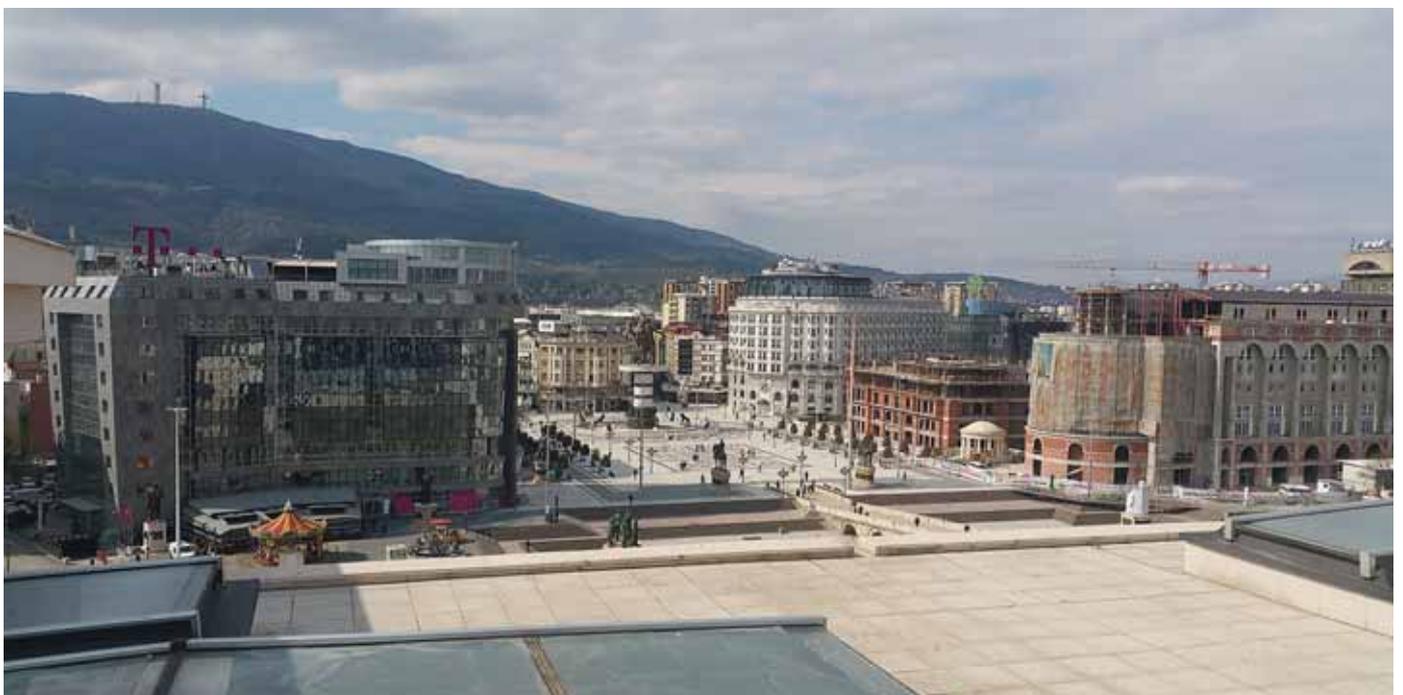
Whatever happened to EURBICA? This was a question (genuinely and frustrated) I was asking of ICA in 2015. It was effectively dormant, and the existing EURBICA Executive Board issued a survey to ask the members if they thought EURBICA had a role

to play in Europe. I think they were surprised when 87% of the voting European members of ICA, including the Archives and Records Association (UK & Ireland), said yes.

These results meant elections (held in 2016) to replace the existing EURBICA Executive Board, which resigned en masse. This new Executive Board has been dealing with the lack of a handover and internal bureaucratic issues within the ICA, so it has taken a fair while to get going.

So EURBICA is now being rebooted. But what to do and how? What Budget should the region with more than half the ICA membership have? Well, it is actually €1200 a year, so EURBICA is going to be virtual.

View of Skopje. Photograph John Chambers.





The National Archives of Macedonia. Photograph John Chambers.

The first formal meeting of the new EURBICA Board was held in Skopje on 27 and 28 March 2017 at the invitation of the National Archives of the Republic of Macedonia. We made some key decisions about the EURBICA business plan for the coming two to four years, and these will be circulated to members of the branch soon.

EURBICA is the only pan-European professional body which spans archival activities both within and without the European Union. Providing a wide sweep of support and interest to all European archivists - without re-inventing the wheel - is an important element of the EURBICA business plan.

Thanks to outstanding support from Filip Petrovski, National Archivist of the Republic of Macedonia and his staff, the meeting in Skopje turned out to be both constructive and effective. The work of EURBICA and ICA featured on national television, and the members of the board met the President of the Republic for over an hour, to discuss the value of heritage and record keeping.

Representatives from 16 south-east European countries attended the meeting and agreed to work together under the EURBICA umbrella.

EURBICA has now been granted observer status at the European Archivists Group, which gives us an important opportunity to lobby and influence government archival bodies of the EU from the non-national archive perspective. We have also been elected to the Europeana Governing Board.

We will be building our work agenda slowly, and the first step is improving communications with members. The resulting 'EURBICA communications programme' has a three pronged approach:

- a. Refreshing the EURBICA page on the ICA site
- b. Launching the EURBICA Facebook page
- c. Developing a mechanism to contact EURBICA members who do not use social media.

The EURBICA page on the ICA website is www.ica.org/en/about-urbica and the Facebook page is www.facebook.com/Eurbica/ The content is currently being developed, but do take a look from time to time to see what we are getting up to in your name!

The EURBICA Executive Board is: Deborah Jenkins, Charles Farrugia, Karin Van Honacker, Filip Petrovski, Odile Welfel, Vlatka Lemic and... John Chambers.

John Chambers

ARA CEO and EURBICA Board

TownsWeb Archiving Ltd Heritage Digitisation Grant returns

Following strong interest and some excellent applications from archives and other memory institutions last year, the TownsWeb Archiving Ltd (TWA) Digitisation Grant has relaunched in 2017. This year the fund offers grants of up to £5000 for UK archives to digitise their collections.

The TWA Digitisation Grant opens for applications at the end of May and welcomes applications from public, private, business and charity archives based in the UK.

Last year's esteemed judging panel will return to assess the applications and select the winners: including ARA chief executive - John Chambers; HLF appointed special advisor - Claire Adler; and senior digitisation consultant at TownsWeb Archiving - Paul Sugden.

The Grant can be used to fund the digitisation of bound books, manuscripts, oversize maps and plans, 35mm slides, microfilm/fiche, glass plate negatives, and other two-dimensional cultural heritage media. It can also be used to fund opening up access to heritage collections online.

The deadline for applications is 7 July 2017.

Find out how to apply and read more details at: www.townswearchiving.com/twa-digitisation-grant/

Welcome

Welcome to the Section for Business Records Issue. I am always amazed at the breadth and variety of articles which are submitted for the business edition of the ARC magazine. It is safe to say that the importance of business collections and archives continues to be recognised across the UK and Ireland. From the Outer Hebrides to the southern county of Glamorgan in Wales, and to the north-west counties of England, we are continuing to catalogue and make accessible valuable records which chart our country's proud business heritage.

However, I was recently reminded at the International Council on Archives Section for Business Archives' conference in Stockholm of the constant battle we face trying to demonstrate to more modern businesses that their records are just as important as a 19th century brewery or 20th century shipyard. The Centre for Business History in Sweden mentioned their attempts to convey to Swedish digital music service Spotify, that despite being a relatively 'new' company of ten years, their records are deemed to be of value and historic interest. Institutions such as the Centre for Business History do a fantastic job safeguarding the documentary histories of the corporate world - hopefully Spotify will be another they can soon add to their list!

The Section for Business Records continues to be an active committee, with a current executive of eight business archivists. By the time this edition has gone to print, our annual Summer Seminar will have taken place at Peel Group in Manchester. Thanks to our hosts for kindly supporting the event and to our speakers for their participation in discussing the very relevant theme of How to promote and market your archive. Details and photos of the event will soon be available on our website, but in the meantime please check out #SBRSS17 on Twitter to find out all the hot topics from the day!

Rachael Muir

Chair, ARA Section for Business Records

Made in Greater Manchester

In 2016 the Greater Manchester Archives and Local Studies Partnership embarked on a brand new project, Made in Greater Manchester (MIGM), generously funded by the Heritage Lottery Fund. Through this project, we are working to improve access to Greater Manchester's unique collections of business records and to help celebrate the region's incredible industrial heritage.

The Greater Manchester Archives and Local Studies Partnership (GMALSP) is a formal partnership between the local authority archive services in Bolton, Bury, Manchester, Oldham, Salford, Trafford, Stockport, Rochdale, Tameside and Wigan. Collectively, these ten archive services hold the records of over 1,000 businesses, with a particular emphasis on the textiles, fuel and engineering industries. The records of these businesses are vitally important and provide crucial commentary not only on business transactions, products and industrial processes but also on economic, political and social development. Through our year-long Made in Greater Manchester project, we are helping to improve access to these rich sources of information by engaging volunteers in creating a new set of collection catalogues and digital resources.

Prior to the start of the project, each of the ten archive services within the partnership selected one important collection of business records to be catalogued by volunteers. All of these collections were highly rated by

the National Archives' 2003 'Logjam' audit as requiring cataloguing as soon as possible. The chosen collections range from the meticulous engineering drawings of Walker Brothers Ltd., a major heavy engineering business in Wigan, to an extensive collection of Manchester Ship Canal plans.

By using volunteers to catalogue these collections, we have been able to address the issue of our cataloguing backlogs in a more inclusive and participatory way than the traditional approach of appointing a cataloguing archivist. It has also allowed us to develop upon our previous work around volunteer recruitment and development.

So far over forty new and existing volunteers have contributed their time to MIGM; cataloguing, transcribing and digitising business collections which are currently completely inaccessible. This includes corporate volunteers, people looking to gain work experience and new skills, people with a general interest in industrial heritage, and people involved in council employment schemes. 45% of our volunteers had never volunteered before, and of those who had volunteered before, only 17% had previously volunteered in an archive or local studies setting.

Incredibly, more than 1,500 items have now been catalogued, with many more due to be completed over the next few months. A captivating collection of oral history interviews from the Tameside borough has been converted from analogue to digital formats and is currently in the process of being transcribed, and our volunteers are about to embark on the task of digitising a selection of MIGM documents and photographs. Upon completion of the project, the MIGM catalogue, transcriptions and digital images will be hosted on the Greater Manchester Lives website (www.gmlives.org.uk).

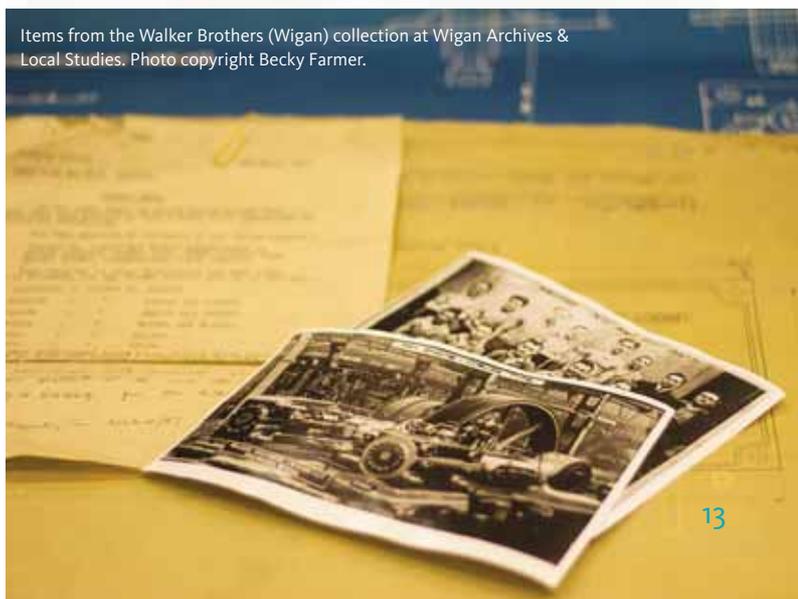
In addition to these heritage-based achievements, MIGM has also had a number of different outcomes for the people involved in the project. Our volunteers have had the opportunity to engage with heritage and share their knowledge with others. They have received formal training in blogging, cataloguing and digitisation – skills which we hope they will continue to make use of once the project is complete – and have been able to record their findings and experiences on our project blog.



A volunteer from Bury Archives & Local Studies, cataloguing the Thomas Robinson and Company collection. Photo copyright Becky Farmer.



Volunteers working on the Manchester Ship Canal Collection at Archives+, Manchester. Photo copyright Becky Farmer.



Items from the Walker Brothers (Wigan) collection at Wigan Archives & Local Studies. Photo copyright Becky Farmer.

“By using volunteers to catalogue these collections, we have been able to address the issue of our cataloguing backlogs in a more inclusive and participatory way than the traditional approach of appointing a cataloguing archivist.”

Furthermore, “Unboxing Oldham”, a week-long summer school run by Oldham Archives, allowed students from Oldham Theatre Workshop to learn about heritage and gain hands-on experience of working with archives. The week culminated in a fantastic archives-inspired theatrical performance.

The project has also provided a platform for us to connect and form partnerships with local businesses, and engage with former employees of MIGM businesses. For instance, Renold PLC, an international engineering company, has now started to utilise its archive (currently held by Archives+, Manchester Central Library) for promotional purposes. We hope that this project will help to raise the profile of business archives across Greater Manchester and that it will encourage businesses to consider donating their records to archives.

Over the coming months, we plan to build on these successes and continue to bring the region’s business collections to new audiences, encourage more people to engage with heritage and further share the message about the importance of business archives.

To find out more about Made in Greater Manchester, please contact Becky Farmer at r.farmer@wigan.gov.uk, follow us on Twitter @MadeInGM or visit our blog at www.madeingm.wordpress.com.

Becky Farmer

Made in Greater Manchester



A Made in Greater Manchester volunteer at Trafford Local Studies. Photo copyright Becky Farmer.



Students from the Oldham Theatre Workshop, performing their Unboxing Oldham theatre piece. Photo copyright Becky Farmer.

Publicity Images in business records

Before starting my first job in a business archive - BT Heritage and Archives - I assumed I would be dealing mainly with administrative and financial records. I was pleasantly surprised when, in October 2016, I was tasked with cataloguing a collection of 1980s publicity images.

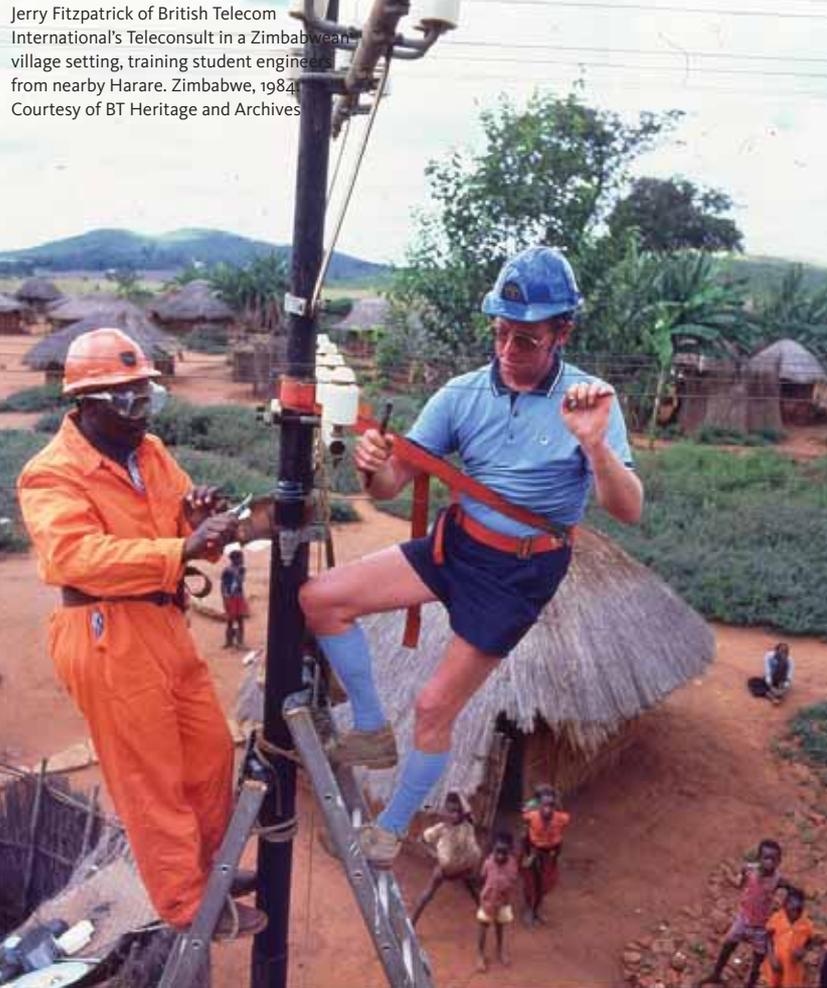
The Collection

The collection is made up of marketing images, most of which were taken in the 1980s and 1990s. Publicity refers to pretty much any company event or activity where pictures were taken and used for publicity. This includes photo shoots for adverts, research, historic business deals, events sponsored by BT, engineering work, outreach and educational programmes, charity events and staff parties. Oh, and hundreds and hundreds of corporate headshots!

It would be impossible to include all the significant, sometimes amusing aspects of the collection in one article. But what struck me as impressive, was its scope, in terms of people, places, and world events. The company had offices and projects all over Britain and the world, and the list of locations in this collection reflects that.

The photos also document significant technological developments: the first train phone, first instant translation, the first credit card payphone, videoconferencing, car phones and research into optical fibre technology. There were hundreds of images used to publicise how technological advancement helped BT improve their service to customers with disabilities.

'Underground Lassi'. British Telecom Engineer, Diane Lauder, helping to prepare communications links for the Commonwealth Games, 1986. One of the many photographs taken to promote the work of female engineers in the 1980s. Edinburgh, June 1986. Courtesy of BT Heritage and Archives



Jerry Fitzpatrick of British Telecom International's Teleconsult in a Zimbabwean village setting, training student engineers from nearby Harare. Zimbabwe, 1984. Courtesy of BT Heritage and Archives

The Technicalities

A few factors made this quite a complex collection to work with. Before the images were transferred to the archive they were managed by BT's internal photographic library. Transparencies were stored in hanging files while prints, contact sheets and negatives were stored in envelopes according to a unique ordering system.

The transparencies were accessioned in 1995, and were catalogued as the 'Hanging File' series. There were 53 boxes of envelopes accessioned in three loads between 1996 and 2005, referred to as the 'envelope' series, but these remained uncatalogued. We know that images were filed according to their subject, a point of reference understood by the photographic library, but it was not possible to get a copy of the classification schema to recreate the classification and levels. As a result there is no discernible pattern to how the images from the two series correspond with each other. For example HF18 and ENV496 relate to the same photograph, but HF17 contains the transparencies for ENV 2252.

The third part of the collection is the non-photographic material, mainly press releases and captions. Each image was printed with a caption and/or press release but when the items were sorted in the photographic library, sometimes the captions were slotted in with the transparencies and sometimes with the prints, and on occasion both. This explains why the 'hanging file' catalogue contains inaccuracies and gaps of information.

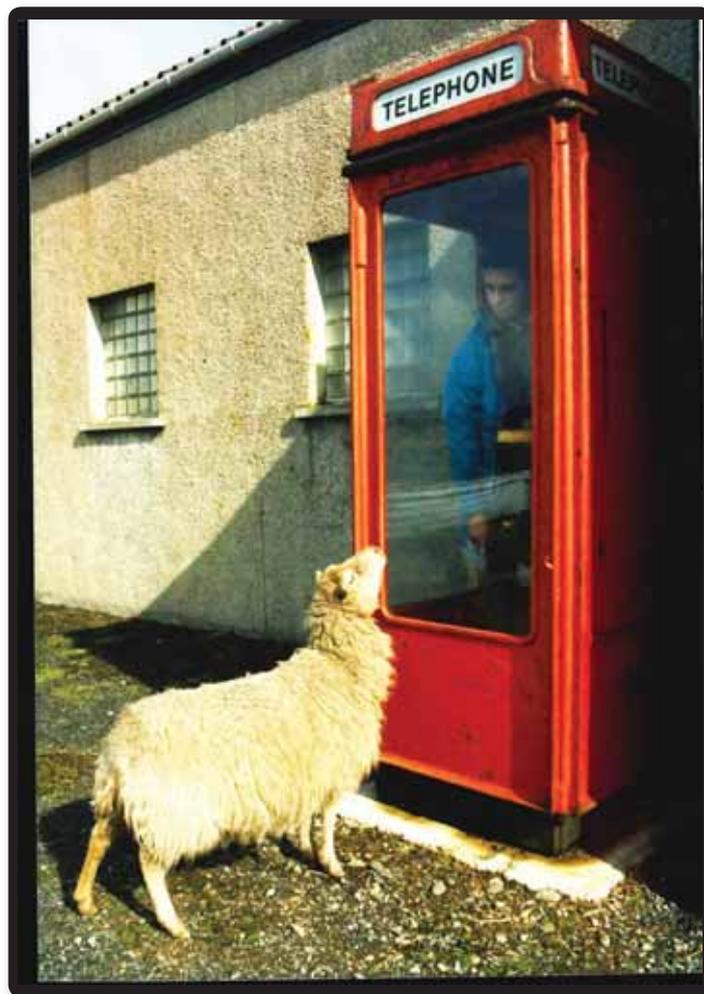
So you have a situation in which HF1 matches ENV53, but the press release has been slotted in with ENV53 only, so the description in the 'hanging file' catalogue is inaccurate.

My task was to consolidate the three parts of the collections while maintaining the original order, arrange, describe and repackage the materials accordingly.

The process

I began by exporting the existing 'hanging file' catalogue from CALM onto Excel spreadsheet. This gave me the space to scope the number items needing repackaging, make additions and corrections to the catalogue. I also got a visual sense of the ratio of available captions to 'hanging file' images, and how many I could cross-reference. Then I worked through a dozen 'duplicate-needs checking' boxes of transparencies which was worth the effort; 100 images were not duplicates.

The next stage in the project was to retrieve labels, captions and press releases from the 'envelope' series boxes so they could be repackaged and used for the 'envelope'



'Even in the most remote part of Britain there is always a British Telecom Presence!' Shetland Islands, March 1988. Courtesy of BT Heritage and Archives

series catalogue. The captions and press releases will be transcribed (or condensed if they are long) but will also be packaged as separate collection should researchers need a reference or want to learn more about the photographs and how they were used for publicity. Once I've finished repackaging the prints in the 'envelope' series, I will be able to import the 'hanging file' catalogue back onto CALM and complete the 'envelope' series catalogue. By the time I've completed this project we will have three series, arranged, described, consistently cross-referenced and appropriately repackaged.

The collection will certainly be a valuable source of images and information for anyone researching the history of science and technology, business and marketing, telecoms, and disability, or is just looking for a comprehensive collection of images of Britain in the 1980s and 1990s.

If you would like more information about this project contact archives@bt.com

Ayah Al-Rawni

BT Archives

Inspiring co-ownership

“The best course I’ve ever been on!”

“I learnt so much, even though I’ve been in the business for 20 years”

“I’ve told my colleagues they must sign up”.

Just a few of the comments received since the archivists began leading sections of the Inspiring Co-ownership course run at the John Lewis Partnership Heritage Centre.

In 2015, we began discussing how we might help bring the culture and history of the organisation alive to line managers across the Partnership. Although the business has a very comprehensive training offer, most courses concentrated on commercial development with little available to drive home the ‘Partnership difference’ which arises from our co-ownership model.

The idea of the Inspiring Co-ownership course came at a time when the Partnership was addressing the challenges of the modern retail environment when speed and automation threaten the ability of workers to communicate these values. Backed by the Chairman, the course was launched at the Heritage Centre with a trained facilitator linking sessions run by the archivists and those working on co-ownership activities. 20 participants from across the business enrol for each course and when Waitrose branch managers mix with those from IT, a distribution centre or department store they are amazed to learn that their roots are inextricably linked. Another interesting outcome is that long serving managers are able to tell their own stories and contribute to knowledge we can use in the archive. Many newer managers begin to understand that change and challenges are not something new!

We worked closely with our Learning and Development team to develop a one day course which looked at the history of the business, the development of our corporate culture, its structure and the legacy of others which has led to the business we run today. It was initially aimed at middle managers who are charged with ensuring their Partners understand why we are different from traditional businesses. As well as being good at their commercial role, everyone in the Partnership is measured annually against their contribution to co-ownership. These principles cover their attitude towards customers, Partners, suppliers and the local community. It is essential that those working in the business develop a more holistic approach to their work and understand how these ideas apply as much to today’s retail environment as they did in the past.



Charlie Mayfield at Inspiring Ownership Course October 2016. The John Lewis Partnership Archive Collection.



IO Course October 2016. The John Lewis Partnership Archive Collection.



IO Course October 2016. The John Lewis Partnership Archive Collection.



IO Course October 2016. The John Lewis Partnership Archive Collection.

One of the most important parts of the course delivered by the archivists is using storytelling as a way of demonstrating these principles in action by showing how, over the years, Partners have adopted and displayed these values and, therefore, contributed more to the business. Discussing their legacy provides the participants an opportunity to reflect on their own contribution to the long-term growth of the business.

With a short film running through the history of the Partnership followed by a series of exercises covering everything from the first Medical Service in 1933 to the first Partners Survey in 2003, participants engage with the development of the corporate culture. An Archivist is on call all day and tours of the Centre are offered in the lunch break. Every course ends with a senior manager coming to the Centre to speak about their experience of co-ownership and advocating the importance of culture: past, present and future.

The input by the archivists at each workshop is considerable, from leading sessions to supporting to managers to deliver the key messages at their home branches, this programme has become a core piece of work within the Heritage Centre.

Linking our history and using the Heritage Centre as the venue for these workshops has dramatically increased

the flow of Partners through the Centre. Our profile has increased dramatically with many managers bringing their teams back for visits and meetings linked with the councils and committees which the Partnership operates alongside the day to day commercial activity. They are also encouraged to use the Memorystore websites (www.jlpmemorystore.org.uk, www.waitrosememorystore.org.uk and www.johnlewismemorystore.org.uk) set up by Heritage Services where Partners can contribute their own memories which is a useful source of information for the archive.

Apart from this benefit for our service we have been asked to attend high profile events and conferences to deliver parts of the workshops to Partnership leaders. We have even taken the workshops to branches across the country where more geographically isolated Partners find it harder to understand the benefits of the Partnership.

With over 60 workshops planned for 2017 the course is now widely accepted as one of the courses all managers from director to junior manager should attend, and has ensured Heritage Services are seen as a key deliverer of knowledge at a time when commercial success depends more and more on a highly trained and motivated workforce.

Judy Faraday

The John Lewis Partnership Archive

www.archives.org.uk

A not-so Standard journey: the launch of the Standard Life archive

When I started working as the Standard Life archivist in 2014, there had been no archivist in residence for almost 20 years and although the records were being stored, they weren't being listed, catalogued or preserved and they certainly weren't being used. Having only qualified in 2013, the opportunity to build a fully functioning archive service from scratch was a bit daunting, but above all really exciting. After a two year closure period, the Standard Life archive launched internally in February 2017, which led me to reflect on the last two years and the various milestones which have brought us to this point.

One of the first decisions taken was to relocate the archive from Portobello in Edinburgh to a central location in the city, opposite Standard Life's global HQ on Lothian Road. The aim was to make the collection more accessible for its employees and highlight significant pieces of Standard Life's near 200-year history. With only one archivist, the 18-month timescale was ambitious. Support was on hand, with three volunteers working one day a week to list, securely pack and ready the collection for the move to its new home. Items in the move included an award made from an empty World War One artillery shell, a plaque of the company's crest from our offices in Uruguay circa 1910, and copies of our employee magazine – The Standard – dating back to 1922. There were also a variety of branded items, including pens, umbrellas, tracksuits, hockey shorts, and rubber ducks!

The collection was successfully moved to its new home in March 2016. And thanks to the use of a specialist archive moving firm, nothing was damaged in transit!



Standard Life Records in their new home after relocation. Courtesy of the Standard Life archive.



Archive Store 1. Courtesy of the Standard Life archive.



Archive processing room. Courtesy of the Standard Life archive.

Woolworths Archive launch. Reproduced with kind permission of the University of Reading



Saved from the ashes of the credit crunch's largest retail liquidation: the Woolworths PLC archives

The 21st century has not been kind to the archives of firms that have filed for bankruptcy or otherwise ceased trading. Liquidators – who once constituted important allies in the fight to preserve corporate archives, now appear to almost uniformly adopt a 'shred everything' strategy – a stance that their professional associations apparently do nothing to temper. The recent failure of BHS is just one example of a major corporate liquidation being rapidly followed by the apparent destruction of its heritage archive. It is thus refreshing to report one major success for archival preservation – the Woolworths PLC archives, which are now preserved, catalogued, and available to researchers and the general public at the University of Reading Archives, located in its Museum of English Rural Life (which also holds the W.H. Smith archives).

Thanks to the generous help and support of the new owners of the Woolworths brand, Shop Direct Group, the archive was transferred to the University of

Reading in 2015 (some seven years after Woolworths' liquidation in December 2008). Following extensive cataloguing and preservation work a launch event to celebrate the archive becoming available to researchers was held on 10 March, attended by representatives of several leading retail archives, former Woolworths staff, academic researchers, and people with a more general interest in Woolworths' history. Visitors were able to look at a selection of materials from the archive, together with the archive catalogue. This covers some 50 pages and lists documents that chart the firm's history from the opening of Woolworths' first UK branch in 1909, through its rapid growth - becoming Britain's largest retailer from the 1930s to 1968 - and its subsequent long decline (with the most recent materials dating to around 2004). The records include an extensive collection of accounting records (including ledgers showing the locations and annual trading figures of each store); administrative and legal records, including Board and Executive Committee minutes;



Woolworths archive materials. Reproduced with kind permission of the University of Reading

“*The Woolworths archive illustrates the importance of corporate archives to preserving not only Britain’s business history, but also its social and cultural history*”

promotional and advertising materials; and audio-visual records. It is hoped that this initiative will also encourage more donations of Woolworths-related material to further enhance the collection.

The years since Woolworths’ liquidation have seen an upsurge in historical scholarship on its history, including Paul Seaton’s *Sixpenny Romance*; Barbara Walsh’s history of Woolworths in Ireland (north and south of the border): *When the Shopping Was Good*; and, most recently, Kathryn Morrison’s *Woolworth’s: 100 Years on the High Street* – which was based on another, architectural, archive for Woolworths, held by Historic England. The opening of Woolworths’ corporate archive is likely to see a further dramatic expansion of research on Woolworths-related topics, given its status as Britain’s largest retailer for much of the 20th century; Britain’s main book seller (in terms of volume, if not value) during the 1930s, and one of

Britain’s best-loved high street ‘social centres’, where people of all classes could happily spend much time browsing the wide array of attractive and moderately-priced merchandise, originally sold for no more than sixpence. Woolworths also played an important role in the development of the British high street clothing sector (with its iconic Ladybird brand) and was one of the first moderately-priced high street caterers, developing cafes (typically on the floor above the sales area), from the interwar years.

The Woolworths archive illustrates the importance of corporate archives to preserving not only Britain’s business history, but also its social and cultural history. At a time of rapid change on the British high street, with many archives disappearing following the closure of the firms in question, or ending up in what seems to be a permanent limbo of inaccessibility (as has happened, for example, with the Lewis’s of Liverpool archive) it is indeed refreshing to report one notable success.

Peter Scott

Henley Business School at the University of Reading

The Tullis Russell Paper Mill collection

In 2015, after 206 years of operation, the papermaking firm Tullis Russell sadly closed the doors of its Fife-based mill. The company, R. Tullis & Company, was founded in 1809 after Robert Tullis, a local printer and bookseller in Cupar, Fife, purchased the lease of Auchmuty Mill near the village of Markinch. A second mill, Rothes Mill was purchased in 1836. The company remained a family business with successive generations of the Tullis and later Russell families playing an important role in the management of the company. The business was incorporated as Tullis Russell and Company Ltd in 1906, reflecting the more prominent role the Russells played. Tullis Russell remained under the direction of the Russell family until it was sold to all its employees in 1994. Due to a difficult competitive environment the company went into administration in 2015, although the Tullis Russell Group's Cheshire-based coating business and international concerns are still in operation.

The 200-year success of the company can be attributed to its innovation and the positive relationship it maintained with its employees. One radical innovation that perhaps saved the company from the depression in the paper trade in the late 19th century was the introduction of esparto grass. The decline in the textile industries meant there was a shortage of the waste rags required in papermaking. R. Tullis & Co. was one of the first businesses to import and use esparto grass as an alternative.



Tullis Russell & Co. Ltd. Paper samples booklet (c1916) Reference ms38973/TR/6/5/2/1. Courtesy of St Andrews University Library



Auchmuty Mill Maintenance Squad (c1898) Reference ms38973/P/14. Courtesy of St Andrews University Library

Demonstrating its commitment to research, the company set up a small laboratory in 1914 and employed a succession of qualified chemists, marking the introduction of laboratory control to papermaking. This focus on research and quality continued with the production of many trademarked papers such as Ivorex and Mellotex.

The company was known for being a progressive employer. This was especially true under the management of Sir David Russell who received many letters of



Attendant testing esparto pulp as it is being bleached (c1962) Reference ms38973/P/1. Courtesy of St Andrews University Library



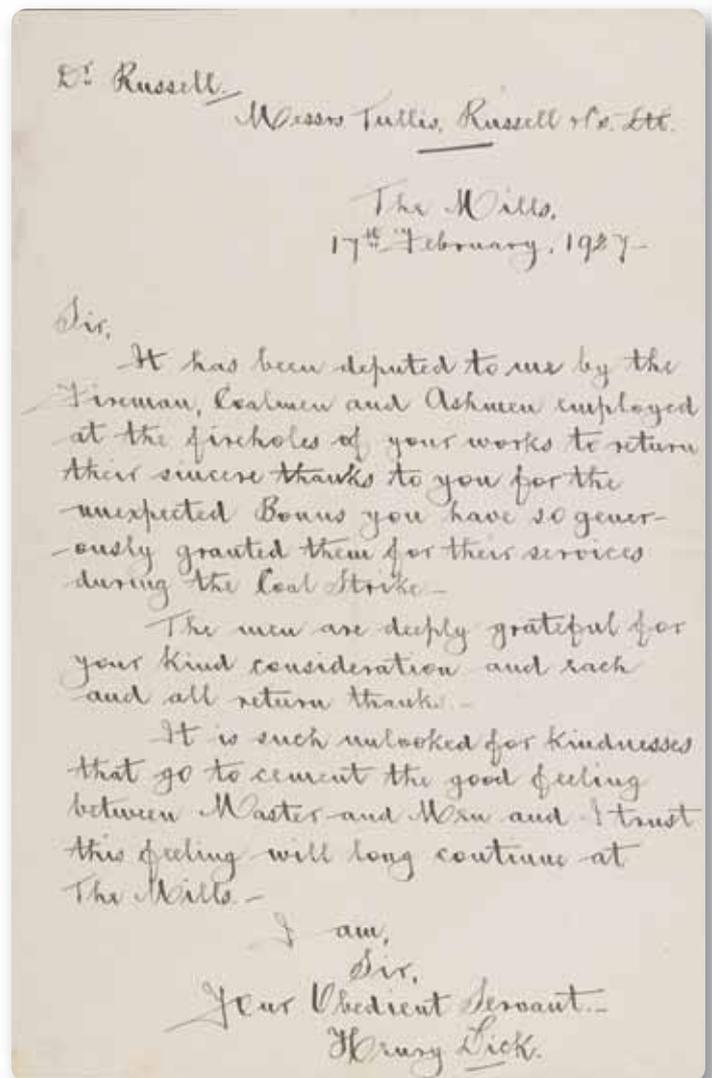
Tullis Russell Band posed on wood pulp bales (1969) Reference ms38973/P/7. Courtesy of St Andrews University Library

appreciation for his interest in his staff's welfare. In 1929 Sir David founded the Markinch Institute for staff leisure activities, an employee magazine, *The Rothmill Quarterly*, and instituted regular award presentations for staff with long service in 1951. The sense of community within the company was demonstrated by the numerous employee societies, including the Tullis Russell Band, which still continues today.

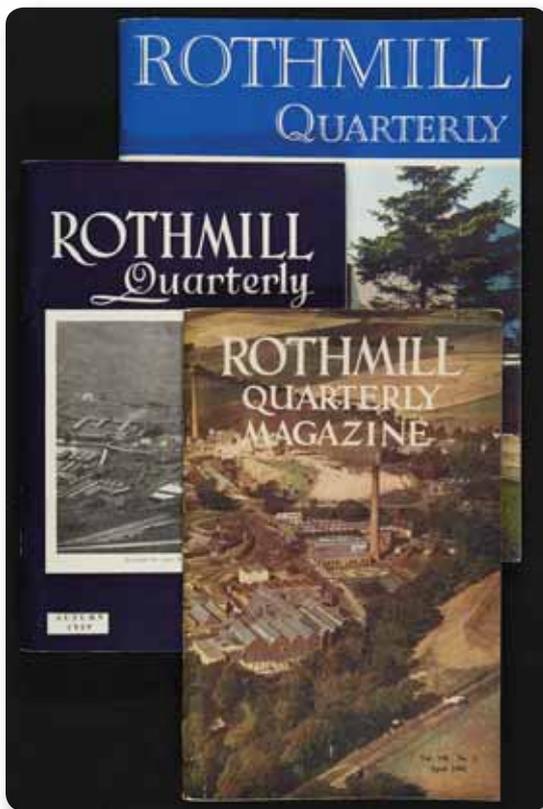
After the closure of the mill in 2015, the Special Collections Division of the University of St Andrews Library acquired the Tullis Russell business archive. This acquisition complemented the extensive personal archive of Sir David Russell, which was already held by St Andrews Special Collections. With funding from the Russell Trust, a four month cataloguing project was launched at the end of last year allowing for the creation of the online catalogue of the collection.

The archive collection spans the history of the company from its beginnings in 1809 to the modern day. The oldest documents in the collection are part of the personal papers of the Tullis and Russell families dating back to 1695.

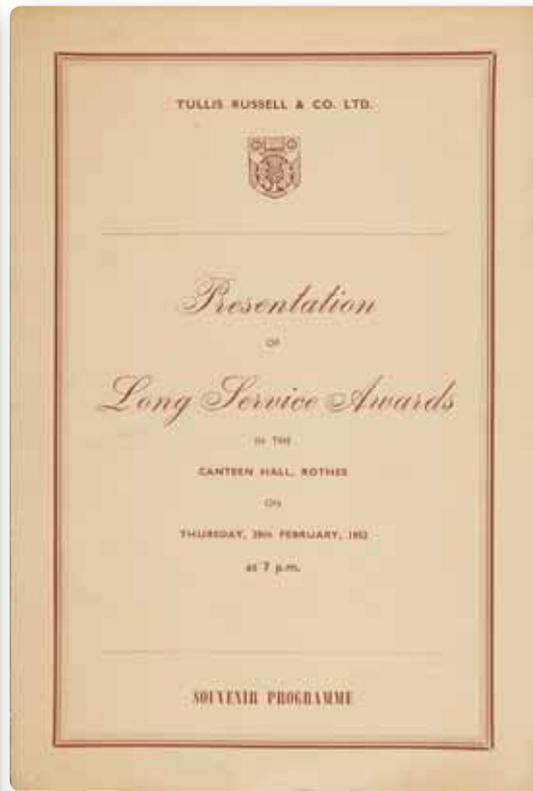
The various operational aspects of the company are represented in the archive including: financial records; correspondence; patent and trademark documentation; managing director's files; production accounts; promotional material including paper samples; and numerous publications from the company library on papermaking. The collection also includes the records of several of the Tullis Russell subsidiary companies and



Letter of thanks from staff to Sir David Russell for bonuses received during the coal strike (1927) Reference ms38973/TR/8/5/2. Courtesy of St Andrews University Library



Covers of employee magazine, The Rothmill Quarterly (1936, 1959 and 1979) Reference ms38973/TRQ/3. Courtesy of St Andrews University Library



Long Service Award Programme (1952) Reference ms38973/TR/8/4/2. Courtesy of St Andrews University Library

“The 200-year success of the company can be attributed to its innovation and the positive relationship it maintained with its employees.”



Tullis Russell esparto grass store (1960s) Reference ms38973/P/1. Courtesy of St Andrews University Library

records of the River Leven Trust, established to ensure a local water source and maintain the health of the River Leven.

The employee perspective of the business is represented in the oral history tapes recording interviews conducted in the 1990s with long serving members of staff. Some of them were featured in the St Andrews Special Collections blog *Echoes from the Vault* in December 2015. The collection also includes over 30 boxes

of photographs, with a significant proportion of them featuring former employees of Tullis Russell.

This collection will soon be made available to the public as the online catalogue is released in the coming months. This collection is a valuable resource for those interested in the history of the Scottish paper industry and the local history of Fife. It is hoped that further work can be carried out in sorting and identifying the photographic elements of the collection, which could open up further engagement with the former employees of the Tullis Russell mills.

St Andrews Special Collections also has custody of the Curtis Fine papers business archive from the now closed Guardbridge paper mill. Once this collection is catalogued, it is hoped that St Andrews will become an important centre for the history of Scottish papermaking.

Sarah Rodriguez

Tullis Russell Project Archivist



Enterprising Scotland

Queen Mary II. The Dan McDonald Collection (The Ballast Trust)

Later this year, The Scottish Council on Archives will publish *Enterprising Scotland*: a celebration of business archives. This publication celebrates the business archive collections held across all sectors in Scotland - archives, museums, libraries, universities, private owners and businesses. It has been produced to help mark the end of the five year national strategy for business archives in Scotland by members of that strategy's implementation team. It will feature an introduction and overview of the business archive sector in Scotland, using case studies and images that showcase interesting projects, partnerships and outreach initiatives with quotations from users of collections about their impact and value.

The opportunity to reflect on the status of the business archives sector in Scotland, how it has developed and to highlight the importance and value of business archive collections to different communities is a timely one. This year marks the 40th anniversary of the appointment of a full time Surveying

Officer in 1977 by the Business Archives Council of Scotland (BACS). A role that has been an essential part of our business archives landscape, shaping its unique development and will be the focus of BACS' autumn conference later this year. As well as the completion of the national strategy for business archives in Scotland, 2016 also marked the 70th anniversary of the National Register of Archives for Scotland which itself has worked closely with BACS and the Surveying Officer over the years to preserve business archives and make available published surveys of business records.

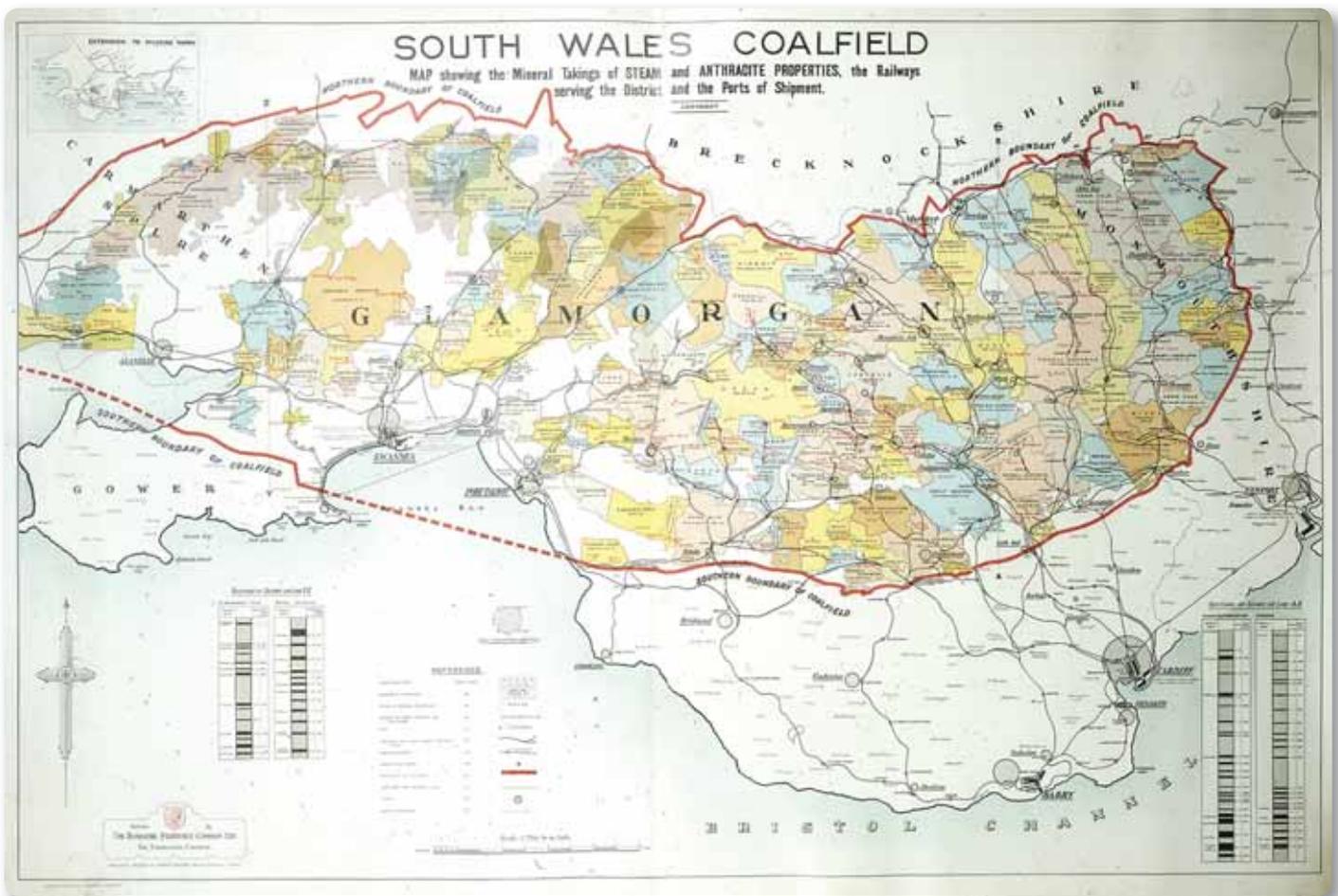
The Scottish Business History Network, an initiative of BACS, was established last year to continue the work of the strategy and connect all those with an interest in Scottish business history and business archives. On the occasion of the launch of the network, the following statement of support was read out on behalf of Fiona Hyslop, The Cabinet Secretary for Culture, Europe and External Affairs. "Business archives are not just about the past: they contribute to a nation's

understanding of itself and where it came from, but they also inspire innovation today which will have an impact on the future. I am always impressed by the enthusiasm of those working in the archive sector and their commitment to raising awareness of the value of archives for our society."

We hope that the publication of *Enterprising Scotland* will prove to be a useful advocacy tool for all those working in the business archives sector and will demonstrate our enthusiasm for the variety of records and the many stories of innovation and industry that can be explored through our nation's business archive collections. Further details about the publication of *Enterprising Scotland* will be announced by the Scottish Council on Archives. Information about business archives in Scotland is available at www.scottisharchives.org.uk/businessarchives and via the Network's twitter @SBHNetwork

Kiara King

The Ballast Trust



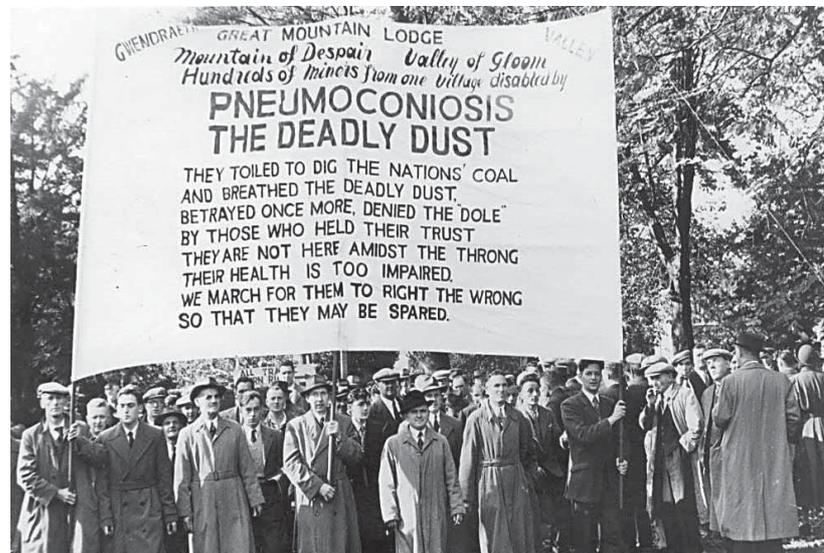
Plan showing the extent of the South Wales Coalfield, c.1923 [D1370/94]

Glamorgan's Blood: dark arteries, old veins

Cataloguing and conserving the records of the National Coal Board

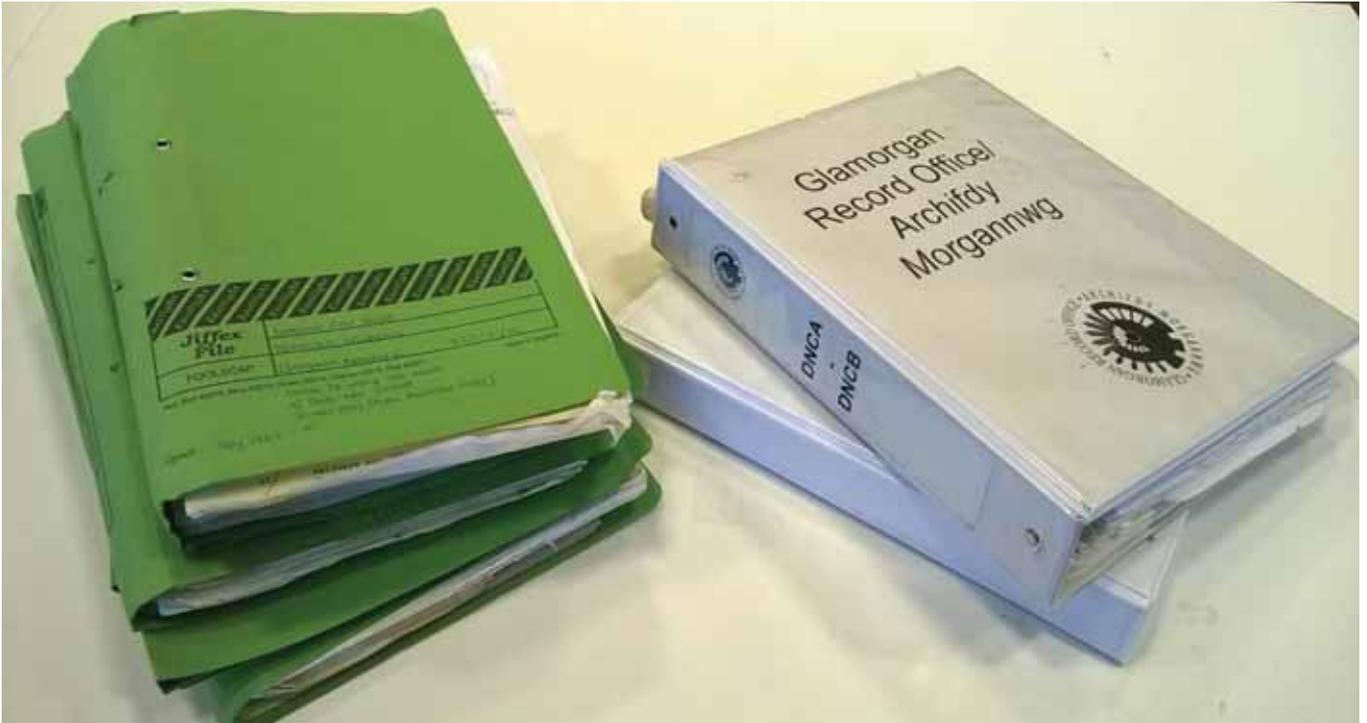
Business records form a substantial part of the holdings at Glamorgan Archives, with each set of records giving users an understanding of the range of industries and businesses that have operated in South Wales over the centuries. These records concern industries you may expect from a Welsh archive service, such as coal and iron, but also contain material relating to more unexpected businesses, such as those of leading acrobatic performers No Fit State Circus.

www.archives.org.uk



'Pneumoconiosis, The Deadly Dust.' [DNCB/64/53]. Once catalogued, the NCB collection will enhance the possibilities for research into the health and social welfare of the mining communities of South Wales.

One of the most significant collections of business records held at Glamorgan Archives is the National Coal Board (NCB) collection. The fifth most consulted collection held at the Archives, these records chart the rise and decline of South Wales' largest industry and offer a huge amount of primary source material for research into industrial disease, disputes and working conditions. However, the collection is currently difficult to access, with researchers having to trawl through



Current finding aids for the NCB collection are difficult to navigate and limit access to the collection.

unwieldy folders of incomplete typescript and manuscript lists to hopefully come across relevant information.

In 2016, Glamorgan Archives was awarded a Research Resources grant of £203,456 by the Wellcome Trust, to catalogue and conserve the NCB collection. This award is the largest of its type in Wales and will enable the creation of a valuable resource that will open up the NCB collection to the general public and for academic research. The colliery industry is synonymous with the history of South Wales and as such the cataloguing of this collection will serve to demonstrate a relationship between business records and the community, with records concerning major social and industrial movements such as the 1926 general strike, Workplace Compensation Acts and the 1984 Miners' Strike. A significant amount of the collection also concerns colliery disasters still within living memory, including the tribunal papers of the Aberfan disaster, in which 116 children and 28 adults were killed after a colliery spoil tip collapsed onto the village.

As well as the business records of the NCB, the collection also contains the business records of individual colliery companies within the South Wales area prior to nationalisation in 1947, with records dating back to 1799. The material has been deposited at Glamorgan Archives through around 80 separate deposits over the last 60 years; piecing together the use and archival history of the documents is therefore complicated. The decision has been taken to extract the records of individual colliery

companies from these accessions, creating separate fonds for each colliery company; post 1947 records will be catalogued under a structure that will reflect the organisation of the NCB.

A project archivist was appointed in December 2016 for the three year cataloguing project, which will see the review and cataloguing of 344 boxes, 575 rolls and 707 volumes. A project conservator will also soon be appointed for a two year post to ensure that the material is fit for production for future generations.

The NCB collection at Glamorgan Archives demonstrates that business archives are not just individual entities that serve the needs of a high street brand or big name bank, they can also be found in local authority archives, serving as records of business, communities and ways of life. With this mind, the Glamorgan's Blood project will open up a collection that can be used to demonstrate the impact of the industrial revolution on the growth of communities in South Wales, the social and industrial reforms that came with that growth, and the decline of Wales' biggest industry.

Louise Clarke

Glamorgan Archives



Victoria Woodcock, Project Cataloguing Archivist with some of the Harris Tweed Authority records. Photograph Shona MacLellan.

Unpicking the Harris Tweed Authority archives

Towards the end of last year, Tasglann nan Eilean / Hebridean Archives was awarded money from The National Archives National Cataloguing Grants Programme to fund a nine month project to catalogue the records of the Harris Tweed Authority (HTA). I successfully applied for the project archivist post, and began work on 21 March.

Evolution of the Harris Tweed industry

The Harris Tweed industry is one of great importance to the Outer Hebrides, or as they are alternatively known, the Western Isles. They are situated off the west coast of Scotland, with the main islands being Lewis, Harris, North Uist, Benbecula, South Uist, and Barra. The islanders had been hand-weaving cloth for their own use for centuries before Lady Catherine Dunmore, the widow of the proprietor of the Isle of Harris, began to market the material to her wealthy friends in the middle of the 19th century.

Throughout the rest of the century, its reputation as a quality material steadily increased, and as with any popular product, imitations started appearing. The Harris Tweed Association was formed in 1909 as a response, with its first act being to apply for a trade mark to identify the genuine article – and so the Harris Tweed Orb, still used today, was born. Originally the mark was used to signify that the cloth was entirely hand-made, but this proved unsustainable and the definition was altered in 1934 to include tweed that was being made from wool spun in mills, so long as the weaving was done by hand.

The Harris Tweed Association continued to defend Harris Tweed's name up until 1993, when it became the Harris Tweed Authority with the passing of the Harris Tweed Act. The Act defined Harris Tweed as tweed which: "has been handwoven by the islanders at their homes in the Outer Hebrides, finished in the Outer Hebrides, and made from pure virgin wool dyed and spun in the Outer Hebrides".

The cataloguing project

The HTA donated a substantial amount of archive material to the Tasglann nan Eilean Siar project in 2012, and it is this that I will be cataloguing over the next nine months.

Tasglann nan Eilean is the new local authority archive service located at Lews Castle, Stornoway. It grew out of the Tasglann nan Eilean Siar project – a project funded by the European Regional Development Fund from 2010 to 2014, to locate, list, and provide advice and access to archive collections in the Western Isles.

The collection contains a variety of material, from correspondence with mills and weavers, to minutes of HTA meetings, to marketing information, all dating from the formation of the HTA onwards. Legal paperwork comprises a significant portion, given that one of the HTA's main functions is to defend the Harris Tweed trade mark. Legal material – specifically that produced by a court case in the early 1960s – also forms the vast majority of the section of the HTA archive held at Highland Archives, in Inverness. This Inverness-based collection will be transferred to Tasglann nan Eilean as part of my work, and incorporated into the online catalogue which will be the main outcome of the project. Also included will be material still located in the HTA office in Stornoway Town Hall, and possibly material gathered from other sources as well.

In my first few weeks I've been having a look at the lists of records that already exist, as well as researching Harris Tweed and the history of the industry. I've also paid a visit to the HTA office, which was a great opportunity to see what records are there, as well as checking out their beautiful Harris Tweed furniture! You can keep up to date on the progress of the project on the Tasglann nan Eilean blog, at <http://blogs.cne-siar.gov.uk/wp-archivist/>.

Victoria Woodcock

Tasglann nan Eilean



Lews Castle, Stornoway, Isle of Lewis – the museum and archive are in a modern extension attached to this newly restored building. Photograph Victoria Woodcock.



Sample book at the Harris Tweed Authority offices in Stornoway Town Hall. Photograph Victoria Woodcock.



Archives Accreditation presentation at BT Tower: Jeff James, TNA Chief Executive and Dan Fitz, BT Company Secretary, flanked by BT apprentices. Copyright BT Heritage & Archives

BT Archives achieves accreditation

BT Archives has an unusual position for a business repository of being a Place of Deposit for public records. Specifically, we hold the records of the UK General Post Office's telecommunications activities, from the invention of the electric telegraph in the early 19th century until British Telecom was privatised in 1984.

Fitness to hold Place of Deposit status is regulated by the UK National Archives (TNA) and, as ARC readers may know, the periodic review has now been folded up into the assessment for Accredited Archive status. As we knew we would need to apply for Accreditation sooner or later, we decided to treat this as a virtue not a necessity and to engage with the process as soon as possible. We took this view for three reasons:

1. A respected standard awarded after a rigorous external assessment is a great way of raising the archive's profile within BT, and showing our BT colleagues that we are doing something the company can be proud of.

2. It plays a similar awareness-raising role externally, giving assurance to partners, donors and users.
3. We realised that a good deal of work would be required to prepare our application and that this would give us a chance to reflect on our status, our practices and our plans.

The work preparing our application was principally to compile an extensive document set, covering all aspects of the archive service's activities, policies, finances, stability and future. It was a team effort, but a particular mention should go to my then-colleague Vicky Rea who did a thorough exercise of reviewing and refreshing our policy documents. This threw up a number of instances where current practice was, rightly or wrongly, at variance from our written policy – prompting us to investigate the latest best practice and think hard about what we should be doing.

The visit from the accreditation assessors was of course stressful but was carried out in a friendly, fair manner.

“ we need to keep making progress as the appropriate standards will undoubtedly be higher when re-accreditation comes around in a few years time. ”

We were again able to use it as an opportunity to reinforce our position with senior BT staff, by setting up a short meeting between the assessors, the head of Heritage and Archives and the Chief Executive.

The assessment visit, and the subsequent feedback, raised a number of useful points for us to consider. In particular it served as a reminder that, for a business archive which is still taking in new records, expectations for digital preservation are constantly evolving. The steps we have already taken in this area mean we have a good story to tell at present, we need to keep making progress as the appropriate standards will undoubtedly be higher when re-accreditation comes around in a few years time.

In due course, we were proud to hear that our application for Accredited Archive status had been successful. All the partners in the accreditation process, including TNA and ARA, are well aware that the handing over of the certificate is a great opportunity for an archive service to celebrate its achievement, thank its staff, partners, supporters, volunteers and friends, and generally enjoy a moment in the spotlight. In our case, we were able to arrange a reception in the former restaurant (which still revolves!) at the top of the BT Tower, where TNA's Chief Executive Jeff James made the presentation to BT's Company Secretary and General Counsel Dan Fitz. It was a great way to conclude the accreditation process – even if badly-timed low cloud meant that the views from the Tower were less than spectacular!

For most business archives, achieving Accredited Archive status is not mandatory, but I would nevertheless recommend it as an opportunity to take stock, review your strengths and weaknesses and gain recognition for your archive service.

James Elder

BT Heritage & Archives

Hidden business

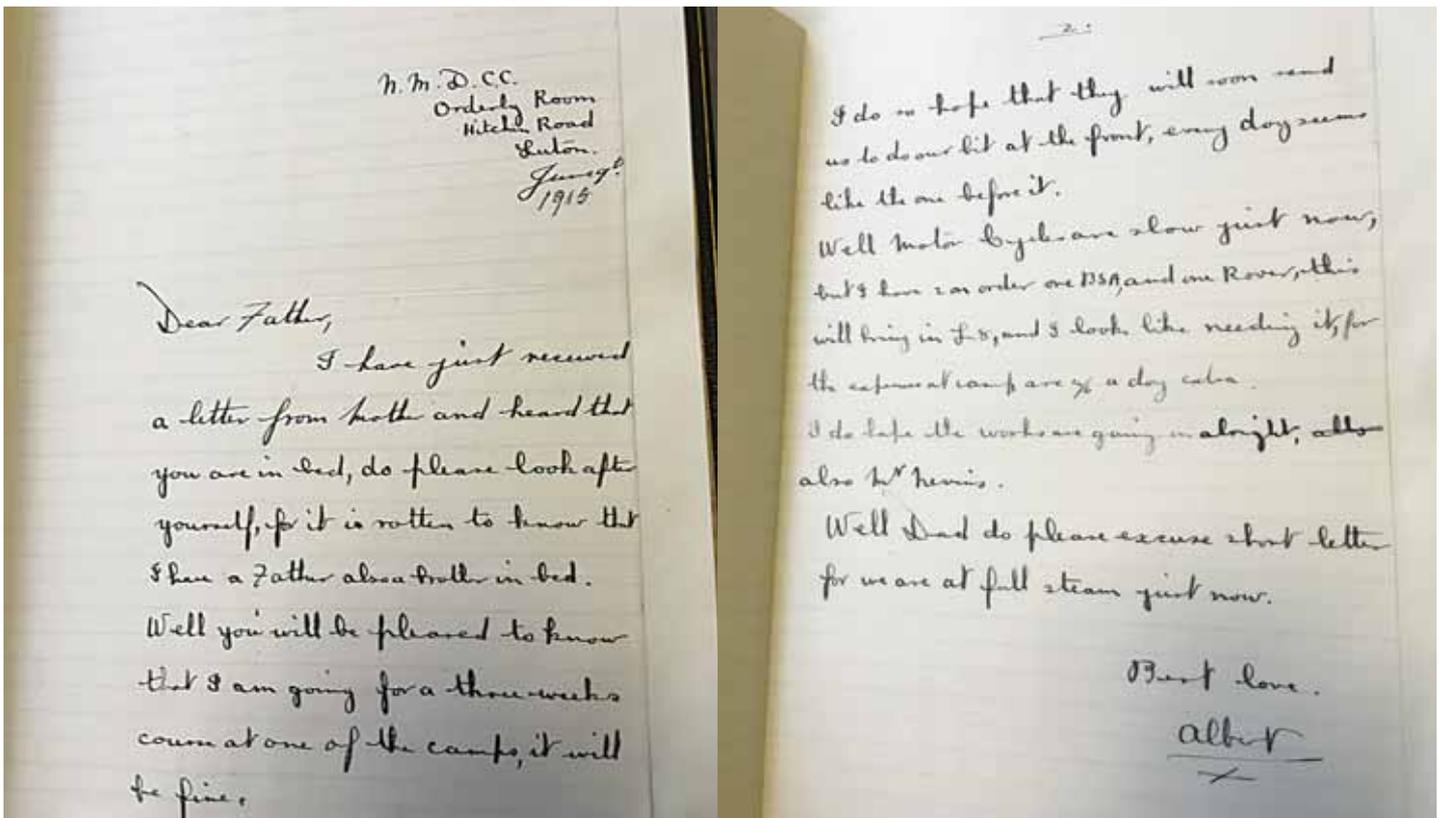
Ruth Imeson explores the collections of Gertrude Savile (b.1696) and Albert Ball (1896-1917)

Nottinghamshire Archives protects over four million documents, many of which belong to businesses: some old, some new, some which still trade, and hundreds more which do not. But what of the hidden stories of business? What of the records made by people who were going about their daily lives, whilst dabbling in the business world? Such stories can be found amongst the papers of a Georgian lady and a flying hero.

Buried deep within the massive estate collection of the Savile family of Rufford Abbey; in amongst the rentals, title deeds, mediaeval charters and pantry books, are 12 unassuming hand fashioned journals, in which are scribbled the private thoughts of a Georgian spinster. Nestled amongst the soap opera drama of Gertrude Savile's search for love and her mother's respect are details of her substantial business interests and investments.

Amy M. Froide's recent book *Silent Partners* (2017) examines the role of women as public investors during the first half of the 18th century. Froide shows a different side of Gertrude Savile and her mother, Barbara: two ladies who were certainly not the best of friends. As a single woman, Gertrude was financially dependent upon her brother Sir George Savile, until a male cousin left his estate to her upon his death. Gertrude managed her own portfolio, including £1,300 in South Sea Annuity stock, and her accounts are extant amongst thousands of estate records. The records provide an amazing insight into investment opportunities and women's response to them.

Even more unexpected are the letters of Captain Albert Ball, Nottingham's own First World War flying ace. His story is one not only of a courageous young man, but an entrepreneur. Whether he was buying and selling motorcycles and land to his fellow officers; making a profit on his leadership of the mess; developing his own engineering works; or partnering with the Austin Motor



Letter from Albert Ball to his father. Courtesy of Nottinghamshire Archives (delivered by Inspire on behalf of Nottinghamshire County Council).

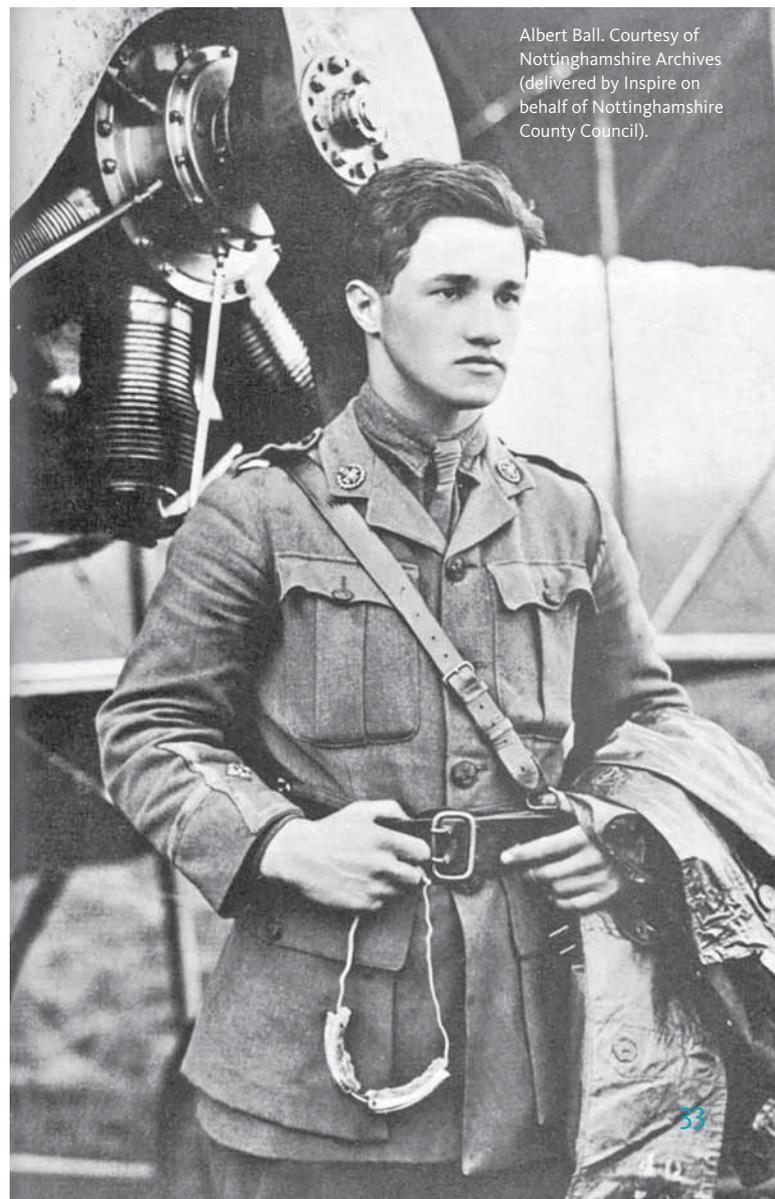
Company; the letters of a teenager to his parents betray a developing business mind.

Albert Ball is famous as Britain's first flying ace who did battle with the Red Baron and his circus above Allied and German lines. Albert is less famous for the numerous deals he made during his military career. In June 1915, aged 17, Albert wrote to his mother that he was "getting quite a name as a motor agent." [Ref: DD/1180/2] Albert financed his deals by borrowing funds from his father, also named Albert Ball. He bought motor cycles and sold them on to fellow officers of the North Midlands Division Cyclist Company. Nowadays Albert would be an entrepreneur. Albert used his earnings to pay for his camp expenses. He even offered a deal to his younger brother, Cyril. Albert wrote frequently to his father commenting on his profit, loss and the state of his bank balance. Albert's other main business was selling land to officers, then arranging for his father (who was a land agent) to find tenants to provide an income for the purchasers.

Created two centuries apart, the papers of Gertrude and Albert demonstrate how business records can and were made by individuals as part of their everyday lives. Encourage your customers to look a little closer and see what they might find.

Ruth Imeson

Nottinghamshire Archives



Albert Ball. Courtesy of Nottinghamshire Archives (delivered by Inspire on behalf of Nottinghamshire County Council).

A new home for The Baring Archive

Barings' rich heritage encapsulates the history of merchant banking in Britain, its story telling of globalisation and the development of international trade and finance. Since 1762, the archives have followed the business as it relocated within the Square Mile. In 2016, the archive made its first move of the 21st century to ING Wholesale Banking UK's new office at 8-10 Moorgate.

A key consideration for the move was to sympathetically integrate the rich origins of the business with ING's modern image in its new home. In addition, the project provided an opportunity to continue to improve the conditions in which the collection is stored and to create a preservation plan for bound volumes in the collection.

The Baring Archive contains material from the establishment of the firm in 1762 right through to the acquisition of the company by ING in 1995. The bank first appointed a professional archivist in 1960. Tom Ingram, John Orbell and their successors have ensured that this impressive collection, one of the finest archives of a financial institution in the world, has been well organised and catalogued.

ING loaned the archive to The Baring Archive Limited in 2008. The aim of this charitable trust is to manage the collections and encourage their use as an educational resource. In 2009, the archive was officially designated by the Arts Council as an outstanding collection.

For the previous 20 years, the archive had been located at ING's UK office on London Wall where it was an



Items from the collection displayed in the new reading room. Reproduced courtesy of ING. Photographer: Nick Guttridge

important part of the client experience. It continues to be used in a similar manner by Barings at their offices at 155 Bishopsgate. In 2013, ING announced its decision to relocate to Moorgate and special provision was made to continue to accommodate the archive onsite. Early preparations were made to move nearly 600 linear metres of material as well as portraits, prints, watercolours and objects such as ship models.

The move created an opportunity to improve the general conditions in which this important collection is stored



The improved facilities for researchers at The Baring Archive. Reproduced courtesy of ING.
Photographer: Nick Guttridge

© Nick Guttridge

and consulted. The new archive store conforms to PD5454 and facilities have been improved so that now multiple researchers can visit to consult the collection at the same time.

Preservation and conservation has always been high on the agenda for the custodians of the archive and the majority of the collection is in good condition. The relocation project was an opportune moment to improve the preservation of bound volumes in the archive, including the oldest ledger in the collection dating back to 1767. The volumes are mainly leather bound and some are very large and unwieldy. Around 50 volumes are so heavy that two people are required to move them and a further 150 require handling with increased care due to their weight.

The Baring Archive worked on a project with the National Conservation Service from November 2015 to clean and package the volumes in the collection ready for the move. This was an opportunity to thoroughly assess each volume in the collection and to collect data systematically to inform our ongoing preservation programme. All 2,400 items were surface cleaned and protectively wrapped. Each volume then had its unique reference number recorded on the outside of the new packaging.

“Preservation and conservation has always been high on the agenda for the custodians of the archive”

This enabled the removal company to ensure that items were packed and re-shelved in the correct order. Volumes requiring offsite conservation were identified, most notably those with red rot acid decay. A programme was undertaken to stabilise these volumes and prevent further deterioration.

The move to new premises was successfully completed in June 2016. ING has provided a new home where the archive can be enjoyed by both staff and clients as well as researchers and other visitors to the bank. This important designated collection continues to be preserved in the heart of the City, serving both the aims of ING and The Baring Archive Limited.

Clara Harrow

The Baring Archive

Anatomy of a traction merger: the archives of GEC Traction

From Canada to Africa to New Zealand, the GEC (General Electric Company) Traction archive is the National Railway Museum's (NRM) largest archive collection. The archive showcases GEC Traction's current successor Alstom's heritage and is bursting with fabulous images, drawings and stories. Cataloguing has revealed new discoveries including a diesel-electric version of the A4 Pacific steam engine (think Mallard) drawn in 1945 and an electrically converted MINI Traveller by Associated Electrical Industries (AEI) in 1966.

The archive arrived at the museum in 1996 and has not been accessible to the public for over 20 years. This has made it impossible for access, research or display purposes. The National Archives Cataloguing Grant 2014 made it possible to finally process this vast archive from February 2015 to the end of September 2016.

The archive begins its story of railway manufacturing and the export industry in 1846 with records from R & W Hawthorn, Leslie & Co Ltd and ends at 1996 with records from GEC Alstom Limited, the manufacturer of the Eurostar. In between are records from GEC Traction's vast amount of predecessor companies including Associated Electrical Industries (AEI), English Electric Company, British Thomson-Houston, WG



Masai tribesmen inspect an English Electric-AEI Class 90 diesel electric loco, East African Railways, 1960. (NRM Ref: GEC/4/5/12) ©Alstom/GE



Alstom 'family tree' on Adlib, ©The National Railway Museum



The expert advisers, (L-R) Philip Quayle, Joe Brown, Richard Bourne, Peter Birch, Andrew King, Richard Siddall and David Kay (not pictured is Tony Bentley), ©The National Railway Museum



English Electric Company Home Guard 1944 glass negative. (NRM Ref: GEC/4/8), ©Alstom/GE

Bagnall & Co, Dick Kerr & Co, Metropolitan-Vickers Electrical Co Ltd, Robert Stephenson & Co, Robert Stephenson & Hawthorn, Ruston & Hornsby, Vulcan Foundry and Willans & Robinson.

A wide range of formats dominate this archive including engineering drawings, drawing registers, order books, microfilm, glass negatives, films, lantern slides, photographs, manuals, project files and publications.

The archive has been organised by company function reflecting how the records are ordered in the collection by the four main sub-fonds of Administration Records, Drawing Office records, Engineering Records and Sales and Commercial Records.

The archival principle More Progress, Less Process (MPLP) was applied to the archive as the scale of the project versus the short timescale meant that the archive has been catalogued to box or roll level and item catalogued for items such as order files and drawing registers that will be heavily used.

In order to create context for each catalogue entry 98 authority files have been written for each of the constituent and subsidiary companies as an outcome from the initial survey and background research. Authority files are simply short histories which will be linked to each catalogue record to build context for the entire collection.

The project could not have been completed in so much detail or without so much historical accuracy without a team of eight ex-GEC Traction employees who acted as project 'expert advisers'. They researched and checked company information for the authority files and between them they have processed over 100 boxes of photographs, photo albums, negatives and aperture cards. Their work was featured in the autumn 2015 and 2016 NRM's Volunteer Newsletters. The project was also assisted by six project volunteers whose tasks included research and writing authority files, box listing, and social media.

Social media has been an invaluable tool (#GECArchive, @GEC_Archivist) during the project, we requested Twitter followers for information on unknown companies, e.g. Bastian & Allen Ltd, and we collaborated with worldwide railway museums and provided regular blogs and images to promote the project.

The archive is available via NRM's new online archive catalogue and has already provided evidence for legal asbestos cases; it's being used regularly by researchers and is being used in research for the multimillion redevelopment of the NRM's Great Hall.

Charlotte Dennard
National Railway Museum

Life as a business archives intern at LMA

After studying Classical Civilisations, I fell into a job as a pensions administrator. A year in this industry fired my enthusiasm to work in heritage instead. Previous volunteering experience at the London Archaeological Archive and Research Centre inspired me to investigate careers in archives. A new part-time job with the Heritage Conservation Team at Surrey County Council, allowed me time to volunteer in the V&A's Theatre and Performance archive. Here I gained the experience required to enrol on the postgraduate diploma with the University of Dundee and to apply for archive roles.

My internship at the London Metropolitan Archives (LMA), which started in November 2016, is jointly funded by the Pensions Archive Trust and Capital & Counties Limited, current owners of the Olympia London exhibition centre, so I split my time between the collections of Earls Court & Olympia and of the Pensions Archive Trust.

The Pensions Archive Trust was established by pension professionals to record the development of pensions in the UK. LMA houses their collection of business and trade association archives. These are administered and catalogued by a series of interns, and supported by LMA's business archivist, Richard Wiltshire.

In the last three months, I have made three visits to potential depositors, including one on my own to a pensions education institute to organise materials for transfer. This process was similar to my appraisal experience whilst volunteering only more pressured. Although they had previously been surveyed, I had one morning to both prepare records for transit and search for additional files. I found speed-reading, making appraisal decisions and moving boxes required a lot of energy, but I am satisfied with the progress made and look forward to cataloguing these records when they arrive at LMA.

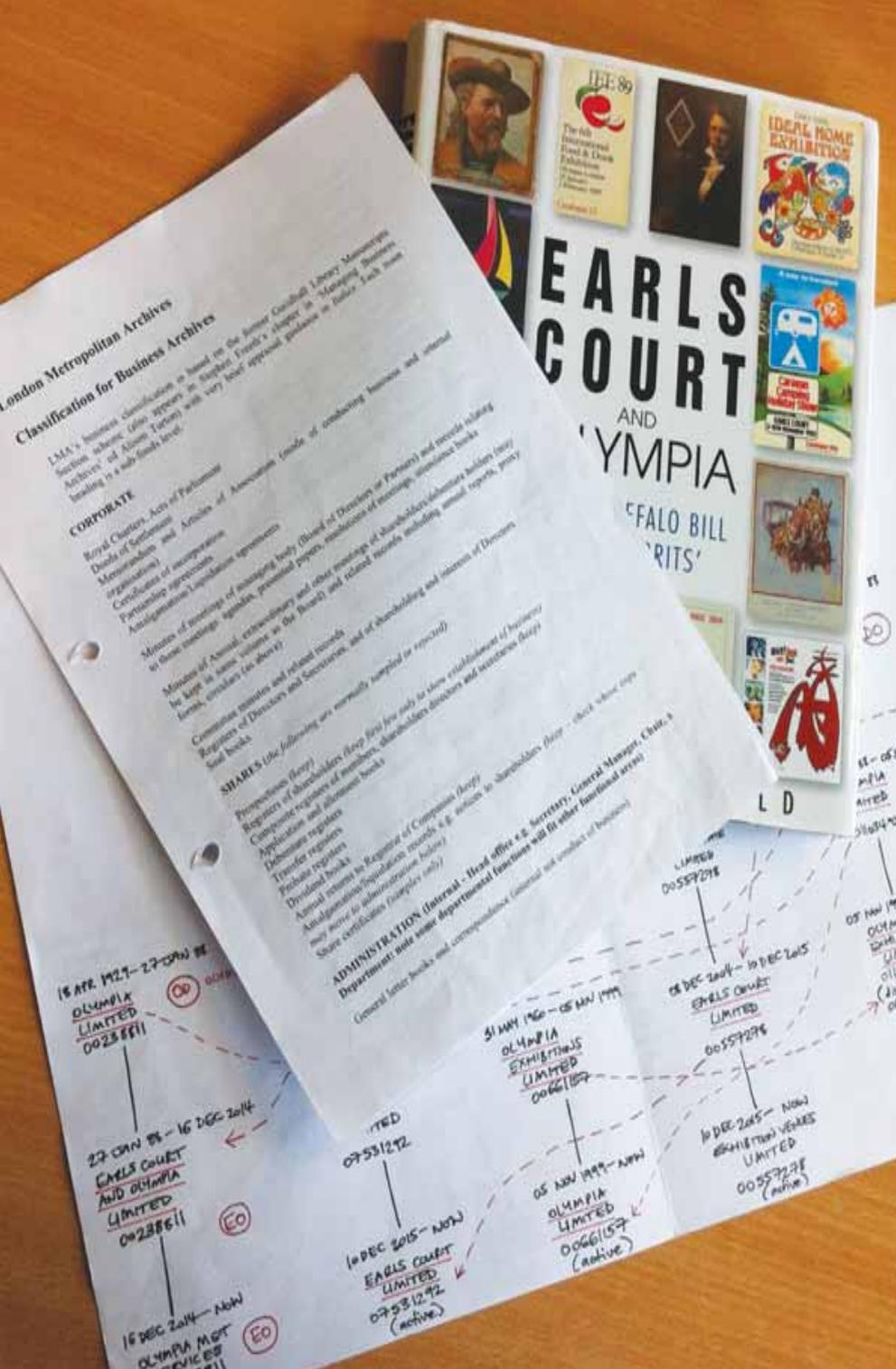
This survey visit also provided valuable experience of working with depositors, especially regarding the logistics involved. I am also in contact with the depositor of the records of Pensions Publications Limited, since further records remain to be deposited. Relating to the publication of a former magazine, *Benefits & Compensation International*, these records display the vast network of contacts created by editor, Irena St John-Brooks. I am

“Although I have completed four modules of a postgraduate diploma in Archives and Records Management with the University of Dundee, I feel practical cataloguing experience is invaluable.”

grateful for the responsibility to lead these discussions so I can learn the best approach, but know I can seek advice from Richard when needed.

Before I began to catalogue the papers of Pensions Publications Limited, I read LMA's business records cataloguing guidelines. These classify records by business function with brief explanations and examples of record types. They were valuable in devising a catalogue structure which was then authorised by management. LMA's cataloguing software, M2A, is accessed through a remote server. We are encouraged to catalogue in Microsoft Excel to enable flexibility in listing and assigning of reference codes. Once completed and checked, the spreadsheet is migrated across into the catalogue.

Although I have completed four modules of a postgraduate diploma in Archives and Records Management with the University of Dundee, I feel practical cataloguing experience is invaluable. It builds on my volunteering experience and the theory I have covered in my studies. It is my first time cataloguing a business collection from the beginning. It is an exciting and rewarding process. I have learnt the prevalence of some records or items, like business cards in the case of Pension Publications Limited, can be indicative of the priorities of a company. The Earls Court & Olympia project focusses on cataloguing and packaging the records of the two exhibition halls with the project archivist, Louise Bruton. Currently I am cataloguing the oversized architectural plans of Olympia. Unfortunately, a structure must be imposed on the plans according to their varied creators, as they have no original



Invaluable material for cataloguing: LMA's business classification guidelines, Louise Bruton's map of former owners of Earls Court & Olympia, and John Glanfield's history of both venues Earls Court & Olympia – From Buffalo Bill to the 'Brits.' Source: Matthew Waters

Looking satisfied after returning the last labelled Earls Court show catalogues to the shelf. Source: Louise Bruton

order. It is wonderful to have both Richard and Louise on hand to discuss the process with, so I can take advantage of their experience.

In addition, Louise and I are packaging the show catalogues which provide a fascinating record of changes in advertising and graphic design through the 20th century. The photographs, similarly, have been grouped by show and ordered by date. The Olympia photographs run from 1886 to 1999 and depict the exhibition centres being prepared for all manner of shows, from *Business Efficiency* to the *Ladies Kennel Association*. Funding from Capital & Counties has covered purchase of Melinex polyester

pockets to protect the photographs when filed and handled.

I have already learnt a great deal in the first three months of my internship, especially about business archives. I am sure there is much more to learn before November, but welcome the new experiences that come along. I am thoroughly enjoying each day at LMA and already know I will be sad to leave at the end of my placement, but well prepared to begin my archive career.

Matthew Waters
Intern, LMA

The venue for the two-day conference was the spectacular Eric Ericsson Hall.
 Photograph copyright Rachael Muir, ARA.



Stockholm-bound with the ARA International Engagement Bursary

As soon as I saw the conference programme published by the International Council on Archives Section for Business Archives (ICA SBA), I knew it was important for the Archive and Records Association's Section for Business Records (SBR) to have a presence at such an event. It included an impressive array of business archives such as Mercedes-Benz and Adidas, as well as individuals who could offer business archivists an alternative perspective on their future, such as Professor Jean Seaton, official historian to the BBC. Attendance would allow the SBR to raise awareness of our work to business archivists overseas, as well as providing an opportunity to share to members in the UK and Ireland what fellow counterparts are achieving with their business collections across the world. I hope to make available an overview of the conference to SBR members in due course.

I contacted the ARA Board to find out if there were any schemes available that could fund my attendance to Stockholm in an ARA capacity. I was told I was eligible for the ARA International Engagement Bursary which, if successful, could fund up to half of my expenses. I was required to submit an application whereby I set out the potential benefits I hoped to gain from attending such an event. Following this, funding of my attendance was agreed by the ARA Board.

The theme of the conference was the future role of business archives and it became apparent following the roundtable workshop titled *In five years what will our challenges be?* that for many of the delegates, myself included, this also questioned the role of archivists within business archives. Suggestions were made that as a result of our increasingly changing demands, archival education needs to be updated and reflect this, or alternatively do we start rebranding ourselves 'heritage professionals' to reflect the multiple responsibilities archivists now hold within a business environment? This rebranding was best exemplified by Adidas, who refer to themselves as History Management, and Anheuser-Busch who retitled their archivist 'Chief Storyteller'. I'm sure each reader will have their own thoughts on these in-house changes. However, what they ultimately showcase is how each archivist is having to adapt in order to make sure their collections and teams are relevant to their business, now, but also more importantly in the coming years.

In this new world of outreach driven by online and social media demands, the use of photographs by archives and their businesses was another hot topic. The use of copyright reared its head following an impressive presentation by Jürgen E. Wittman of Mercedes-Benz Classic Archives who discussed the conditions of access for users wishing

“do we start rebranding ourselves ‘heritage professionals’ to reflect the multiple responsibilities archivists now hold within a business environment?”



Evening reception held for delegates at the Volvo Showroom, Stockholm. Photograph copyright Rachael Muir, ARA.



A selection of vintage cars were on display at the Volvo Showroom for the evening reception. Photograph copyright Rachael Muir, ARA.

to download their images. Photographs displayed by ESB Archives also led to further discussions at the roundtable workshop about the implications of data protection and photographs. This was a perfect example of how we can learn a lot from one another, as it became apparent that a photograph of individuals from the mid-20th century would be deemed personal information in Denmark and would therefore be unusable by the Archive. Sharing these experiences and concerns is what, in my opinion, a conference like this is all about.

The Centre for Business History provided a conference programme that touched on all areas of our working

www.archives.org.uk

lives, from copyright and data protection, to access for researchers and transparency. Without a doubt, it provided valuable food for thought to those employed in a business archive environment.

With all this being said, I was extremely surprised that considering the forward-thinking discussions taking place, very little was mentioned about the role of records management in creating our business collections of tomorrow. It was fantastic to hear how archives are being used in new and innovative ways by their creators; however, what remained largely unclear was whether current businesses are making the important connection between what they are creating now, and their archive of the future.

I was able to learn, participate and observe at this conference thanks to the ARA International Engagement Bursary. If you're in any doubt as to whether you are eligible, do contact the Board and find out! Next time, it could be you attending the ICA SBA conference in Mumbai (Dec 2017) or Beijing (Spring 2018)!

For details of the International Engagement Bursary, please go to: www.archives.org.uk/ara-in-action/international-bursaries.html. Twitter: Browse #ICASBA17 and @ARABusinessRec for more details from the conference.

Rachael Muir

Chair, ARA Section for Business Records

Bringing stained glass archives back into the light

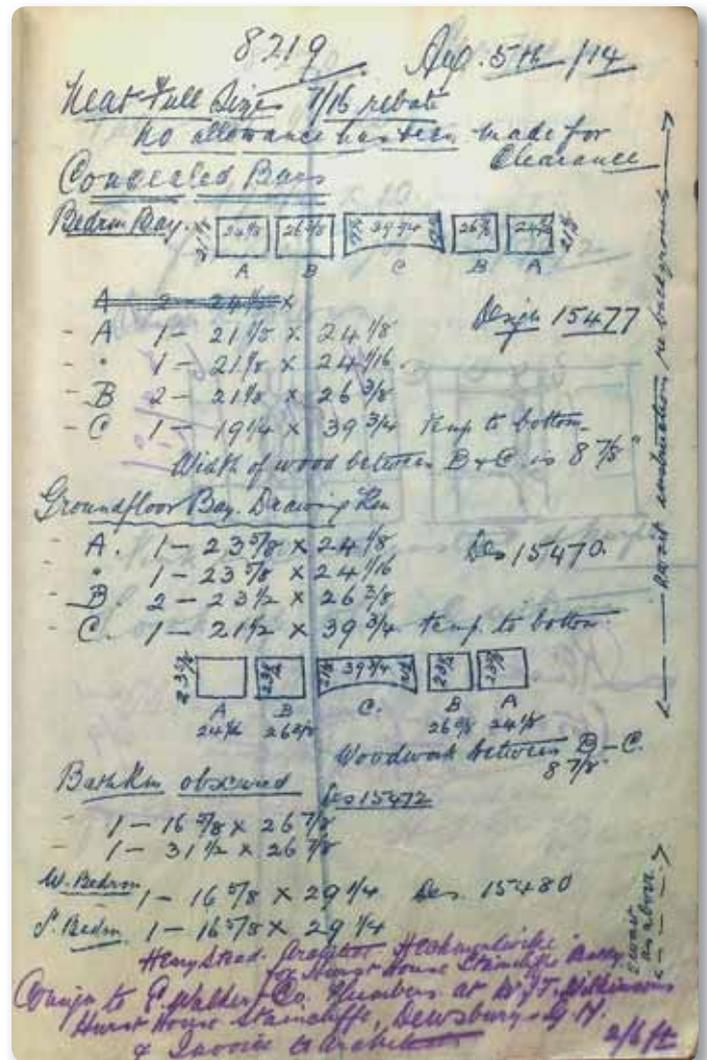
In 2016 Lancashire Archives received the Business Archives Council cataloguing grant, to fund a temporary Archivist to catalogue the records of stained glass manufacturers Abbott and Company. Lindsey Sutton tells us more.

William Abbott founded the Lancaster based Abbott and Company in 1860, and the firm remained under the management of the Abbott family for over a century. During that time the company had many functions as plumbers, glaziers, and ironmongers, before moving more into stained glass during the early 20th century under the direction of William Abbott's son James Hartley Abbott. The firm produced both ecclesiastical and secular stained glass, and commissions ranged from those in the local Lancashire area to those found nationally and internationally.

The Abbott and Company collection records a specialised industry and is of vital importance, not only for those interested in the development of stained glass design and manufacturing processes, but also for the preservation and restoration of stained glass designed by the firm. In cases where pieces of stained glass have not survived or are in need of restoration, the records provide the only evidence of what they looked like and how they were made.

The collection, which has over 1600 catalogue entries and includes financial records, records relating to production, marketing, staff records, correspondence and the papers of the Abbott family. By far the largest part of the collection is the production records which consist of stock, job and design books, cutline drawings, tracings, photographs and over 1200 individual stained glass designs.

As the archivist charged with the task of cataloguing the collection, I quickly realised the most important part of my role would be figuring out how all the records in the collection related to one another. Whilst the 1200 stained glass designs were visually stunning, I felt they provided limited information. At first glance, finding out more about each stained glass design seemed like a straightforward task. It was hoped the series of jobs books would provide an index to the stained glass designs, but unfortunately



A page from one of the job books, containing specifications for the design of a stained glass window. (DDAB/3/2/25). Photograph copyright Lancashire County Council

the job book numbers and the numbers on the stained glass were unrelated, and only a small number of job book entries included the secondary design number.

The discovery that an index did not exist left me with a decision to make. Should an attempt be made to describe and catalogue each individual stained glass design in the limited time frame or would 1200 catalogue entries



An example of two stained glass designs for a Queen's Hotel dating from January 1897 (DDAB/3/4/735-736). Photograph copyright Lancashire County Council



A selection of stained glass designs, highlighting the variety of design styles. Photograph copyright Lancashire County Council

“Where previously the collection had only been listed by box, it has now been appraised, structured and fully catalogued.”

called 'stained glass design' have to suffice? Luckily I had a team of hard working and dedicated volunteers who kindly volunteered over 200 hours towards the project. Whilst I focused on cataloguing the other series of records, the volunteers were working hard to clean, sort and describe the stained glass designs, making each item more accessible than ever before.

The records held at Lancashire Archives represent the largest collection of material relating to the business currently held in a place of deposit. Where previously the collection had only been listed by box, it has now been appraised, structured and fully catalogued. A guide has been produced to help researchers navigate and use the collection, and a history of the firm has been written, thought to be the most complete account of the company to date. As well as engagement with volunteers, the

www.archives.org.uk

project also consulted with external organisations such as the Lancashire Museums service and the Stained Glass Museum, who provided valuable advice on the archival value of the different records. Volunteer involvement with the collection has continued with research into the small number of job books entries which did include design numbers. It is hoped this research will further enhance the initial catalogue descriptions. As a result of the project, usage of the collection has begun to grow, most recently having been used by the Ribble Creative Stitchers as inspiration for an embroidery project.

Overall the project has helped to unlock the individual items in the collection, bringing to light both the wealth of information contained within the records, as well as the artistry of the stunning stained glass designs. The completed catalogue is now available online via the Lancashire Archives online catalogue LANCAT.

Lindsey Sutton

Lancashire Archives

BAC Cataloguing Grant for business archives

The Business Archives Council (BAC) has announced that it is again offering a £3000 cataloguing grant for business collections. The aim of the grant is to fund the cataloguing of a business collection in either the private or public sector, and to:

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

The grant opens on 01 April 2017 and the deadline for applications is 26 June 2017.

Previous applicants are welcome to re-apply. Please note that the BAC will not award a grant to the same institution within three years.

Find out more about the grant criteria and how to apply at www.businessarchivescouncil.org.uk/activities/objectives/catgrant/

Any questions about the grant should be addressed to Jenny Willis, Administrator, Business Archives Council Cataloguing Grant 2017, at:
email: Jenny.Willis@postalmuseum.org
tel: 020 7239 2562

Please note that this grant is administrated separately from the BAC cataloguing grant for business archives related to the Arts, which will be announced in due course.



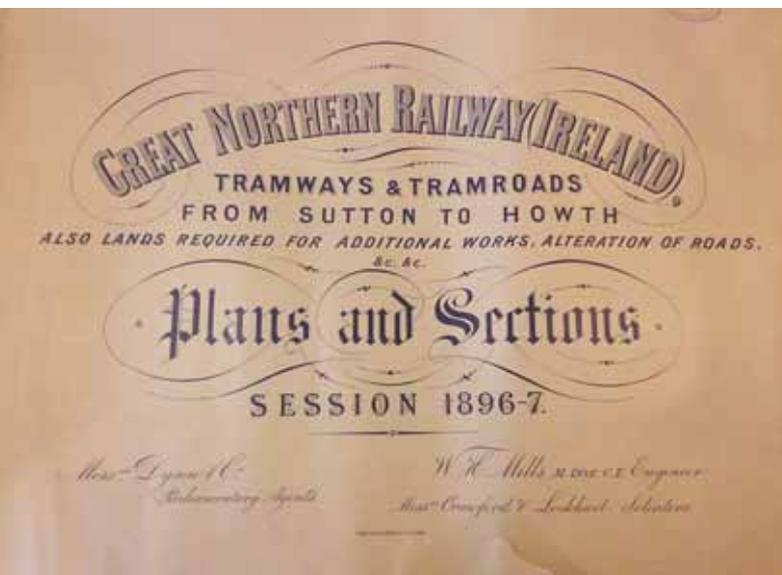
The railway collections at The Public Record Office of Northern Ireland

The history of rail transport in Ireland began only a decade later than that of Great Britain. By its peak in 1920, Ireland had 3,500 route miles of railway lines. The Public Record Office of Northern Ireland holds many archival collections relating to the Irish and the Northern Irish railway companies. Much of this corporate history is found within the collection of the Ulster Transport Authority, as well as in the official records of the Northern Ireland government.

The UTA archive contains records of the earliest Irish railway companies, which date from the late 1830s. The archive contains early plans of the earliest Irish railway companies, the Ulster Railway, which opened its first line in August 1839. The success of early ventures into transport by rail encouraged an explosion of railway development throughout Ireland during the 19th century. Over 40 of these individual Irish railway companies are represented in the UTA archive, with the records encompassing minute books, parliamentary correspondence, accounts, plans, and statistical returns.

Added to this are the records of the day-to-day workings of the railways: goods' ledgers, engineers' report books,

ARM 7 4 31 - frontispiece of Great Northern Railway Ireland plans (PRONI)



diagrams of rolling stock and locomotives, and personnel records. An example of company 'Rules and Regulations', shown in the illustration (UTA/11/E3 - detail), sets out in detail the services offered by the Belfast and Northern Counties Railway in 1875. This shows company policy for ladies travelling alone on the railway, closely followed with the arrangements to be made for 'persons afflicted with insanity...or prisoners in charge of the police'. Those falling within these latter categories merited compartments of their own!

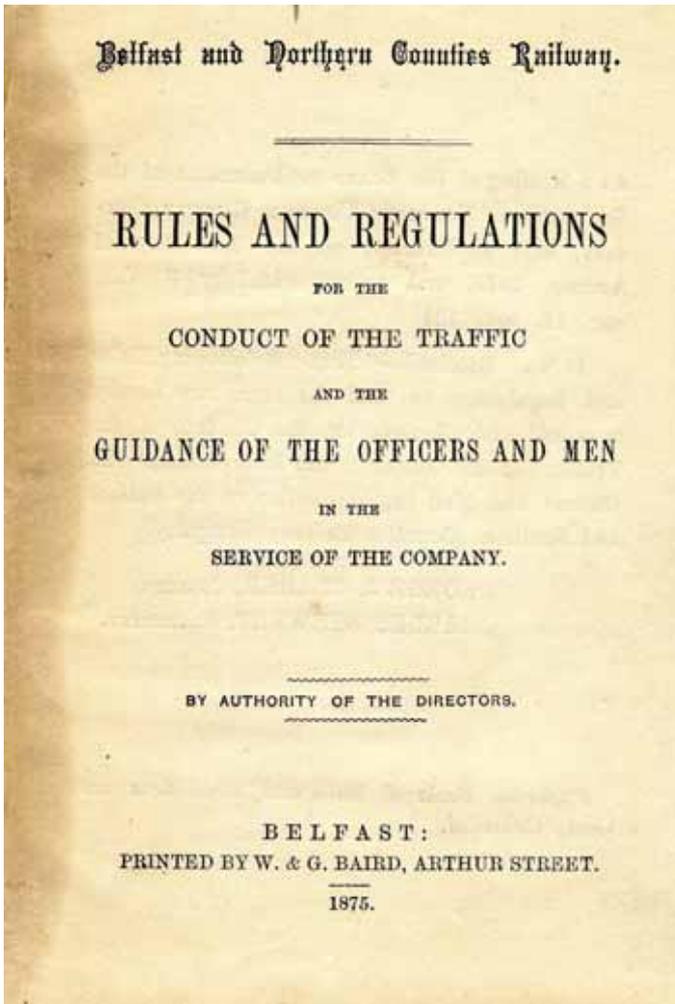
By 1922, the railway network in Northern Ireland was comprised of three major companies: the Great Northern Railway (Ireland); the Belfast and County Down Railway, and the Northern Counties Committee. The records of these companies in the UTA archive, tell a COM-70-1-36 - room for horses! (PRONI)

RATES for HORSES & CARRIAGES and DOGS.			
HORSES.			
	One	Two	Three
Any distance	5s.	7s. 6d.	10s.
CARRIAGES.			
	2 Wheeled	4 Wheeled	
Under 10 miles,	6s.	8s.	
Above 10 miles,	8s.	10s. 6d.	

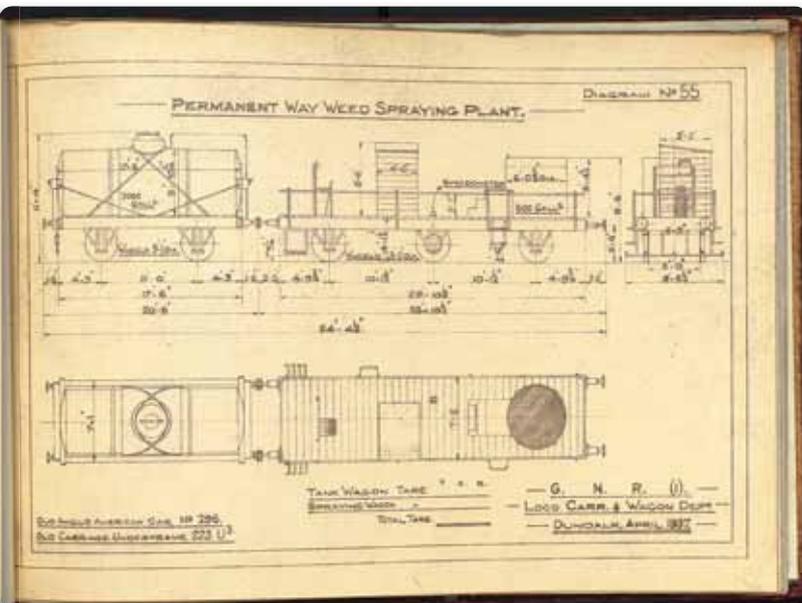
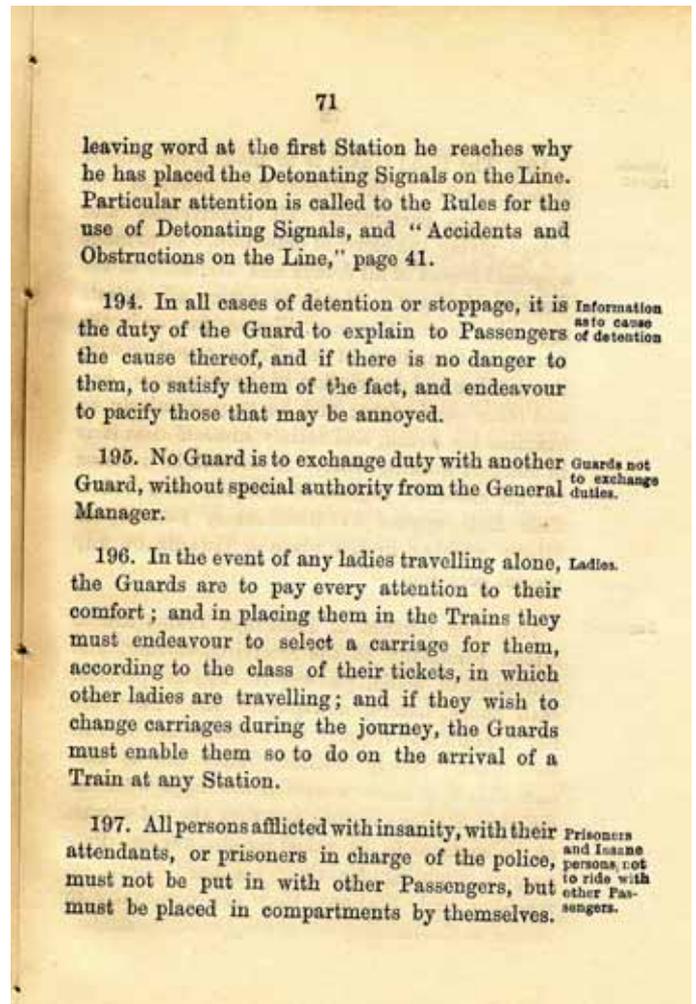
Horses and Private Carriages must be at the Stations at least thirty minutes before the advertised time of starting of the trains. The Company cannot undertake to forward Carriages or Horses by any particular Train. When trucks are required at intermediate Stations, twenty-four hours' previous notice should be given to the Station Masters. A Groom in charge of Horses, and riding in Wagon with them, is carried free, but when travelling in carriages will be charged full fare according to class.

Dogs in cases, crates, hampers, or with collar and chain attached, are charged for any distance under 10 miles, 4d. each, and for distances over 10 miles, 6d. each. They will not be allowed to accompany Passengers inside the carriages.

Corpses are conveyed, at a charge of 10s. each.



UTA/11/E3 - Belfast and County Down Railway Rules and Regulations, 1875 (PRONI)



UTA_23_AE_1 - Weed Spraying Plant GNR (PRONI)

tale of a railway network which was already in financial decline. A combination of the political situation in Northern Ireland and the increased competition from road transport forced the owners of the railway companies to appeal for government assistance. The minute books of the Ballycastle Railway (UTA/6/A) chart the financial

difficulties of this particular railway company. These difficulties were rooted in the early 1890s, and came to light when the company was faced with implementing new safety features which had been imposed nationally across the UK in the wake of the Armagh railway disaster in 1889.

The Armagh disaster concerned a specially-arranged train carrying Sunday School children on an excursion. The train had insufficient power to climb a particularly steep portion of the track, with the result that the carriages, which were insufficiently braked, rolled backwards down the gradient and collided with the next train. 80 people were killed and 260 were injured. The Ballycastle Railway came under the scrutiny of the Board of Trade after failing to install the new braking system required for rail carriages. Comprising just 17 miles of lines in County Antrim, the Ballycastle Railway had never been a profitable concern. The only solution available was for the government to make a loan to the company to ensure that the required safety changes were carried into effect.

By the 1920s the Ballycastle Railway was still unprofitable but was still repaying the loan, and the details of this sorry saga can be found in the records of the Ministry



UTA 12 C G 4 - Belfast Central Railway station following the Belfast Blitz, April 1941 (PRONI)

of Commerce (PRONI ref COM/70). The records of the Ministries of Commerce and Home Affairs show the 'official' view on the transport question, and the differences of opinion between ministries, civil servants, and politicians about the proper extent of government assistance to a set of private companies who were providing a public service, and who were doing so at a loss. The official position which eventually emerged from the mid 1930s was concerned with merging public transport provision into a single entity.

The records of the Northern Ireland Cabinet Secretariat (PRONI ref CAB/) contain the details of the negotiations between the railway companies and the government, both of whom were determined to exert control over the newly created transport body (CAB/4/721). The result of these protracted negotiations, which had begun in the early 1940s was the creation of the Ulster Transport Authority in 1948. The UTA had sole responsibility for all public road and rail transport until 1966. The creation of this single body also had the effect of bringing together the records of so many railway companies, thus uniting over 130 years of transport

history alongside the operational records of the UTA itself. This has been a very brief glimpse into some of PRONI's holdings which relate to the history of rail transport in Ireland, and these sources from official government collections are complemented by many privately deposited collections. This unique collection would appeal to anyone, from the amateur rail enthusiast to the professional researcher. PRONI's catalogue is available online at www.nidirect.gov.uk/services/search-ecatalogue.

Jayne Hutchinson

PRONI



Borthwick Centre for Archives, the first UK archive to adopt entirely electronic shelving

How technology can help square the circle in archive repositories

For many people, part of the attraction of visiting an archive is the chance to see real, physical historic documents - especially ones that have family meaning or significance. I visited an archive recently on business and during an informal discussion with the archivist, I had the good fortune to discover my great-grandfather's work records were held there. My great-grandfather had been employed by a large local company in the 1920s whose key records were deposited in this particular city archive.

However, to retrieve the original documentation would mean a member of staff travelling several floor levels and expending considerable time and energy to find the individual record in amongst the company notes. Needless

to say I didn't see or handle the original document on that occasion.

This task of retrieval is one of a number of everyday staff functions coming under increasing scrutiny in archive repositories. With organisations required to reduce costs while maintaining a first-rate service to visitors, staff often find themselves trying to square a circle: searching for efficiency savings while avoiding a negative impact on performance.

This started me thinking: is there any way that storage systems can help provide a more efficient archive service? Can smart storage ease the burden of daily activities for archive staff?



Which one of these would you expect to find inside a new car?

Let's assume that the majority of archive strong rooms at some point will have been fitted with space-saving mobile shelving systems to best utilise the cubic space available. The majority of these systems will be manually driven, with a handwheel on the end of each aisle. Historically, archives employed larger numbers of staff who were able to bear the demands of turning the handwheels of heavily loaded shelves all day long, then hurry back to the reading room upstairs or down long corridors with the retrieved documents.

Today, a repository might have only one or two staff, and some of these may be part-time. To a certain extent, this simply reflects broader changes in occupation, with machines taking an increasing share of the workload. But with such structural changes to staffing, a question remains over whether existing manual systems are suitable for current working practices and staffing levels in our archive repositories.

Manually powered roller racking is a perfectly acceptable piece of technology but – rather like the manual window winder on older models of car - the advantages of its electronic successor have revealed the limitations of existing manual technologies.



So introducing electronic systems could be one solution. Admittedly, in previous years electronic systems have been comparatively expensive. More recently, modern technology has forced down the component costs to the point where there is little difference between the cost of a hand-driven and powered systems.

Borthwick Centre for Archives, the first UK archive to adopt entirely electronic shelving

And concerns about reliability and maintenance (like those levelled at the electronic car window) have been put to bed as the technology has matured. The first fully complete electronic system installed in a UK archive, at the Borthwick Institute for Archives in York, is now over 12 years old, and continues to be used every day - testament to the reliability of this type of technology.

Are they safe?

Improved safety is one of the main reasons why many university libraries are choosing to fit electronic systems for student use. Modern electronic systems will often have infrared sensors which activate an auto-stop when they spot an obstruction in the aisle, and a number will have an auto shut-off on the motor drive. Even public libraries, which would have balked at installing manual mobile shelving in public areas, have been convinced by the safety aspect of electronic systems and are beginning to install mobile shelving for general access. The power usage is small, and systems are low voltage in operation.

Power of technology

Newer electronic mobile shelving systems can be fitted with additional features such as 'night park' where the shelving is programmed to auto-separate each run of racks at night to allow better air circulation. Electronic systems can be fitted with integrated auto shut-off lighting, thereby reducing lighting costs and overall energy consumption. Electronic systems can even incorporate integration with document management software and radio frequency identification, speeding up location identification and retrieval, helping improve pick rates and reduce working times.

So the next time you reach for the button to lower the window in your car, it's worth pausing to think: how could technology help improve working practices in my archive?

Rob Dakin

Bruynzeel Storage Systems

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





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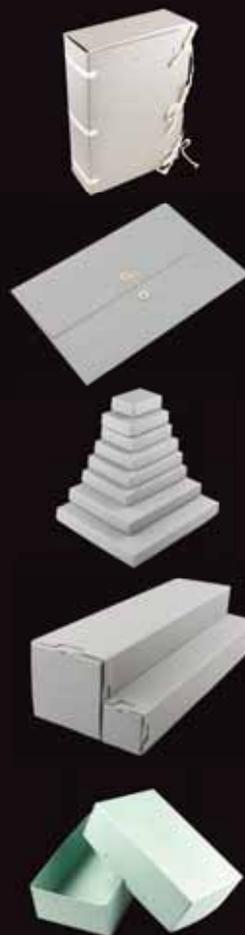
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