



Archives & Records  
Association  
UK & Ireland

September 2011

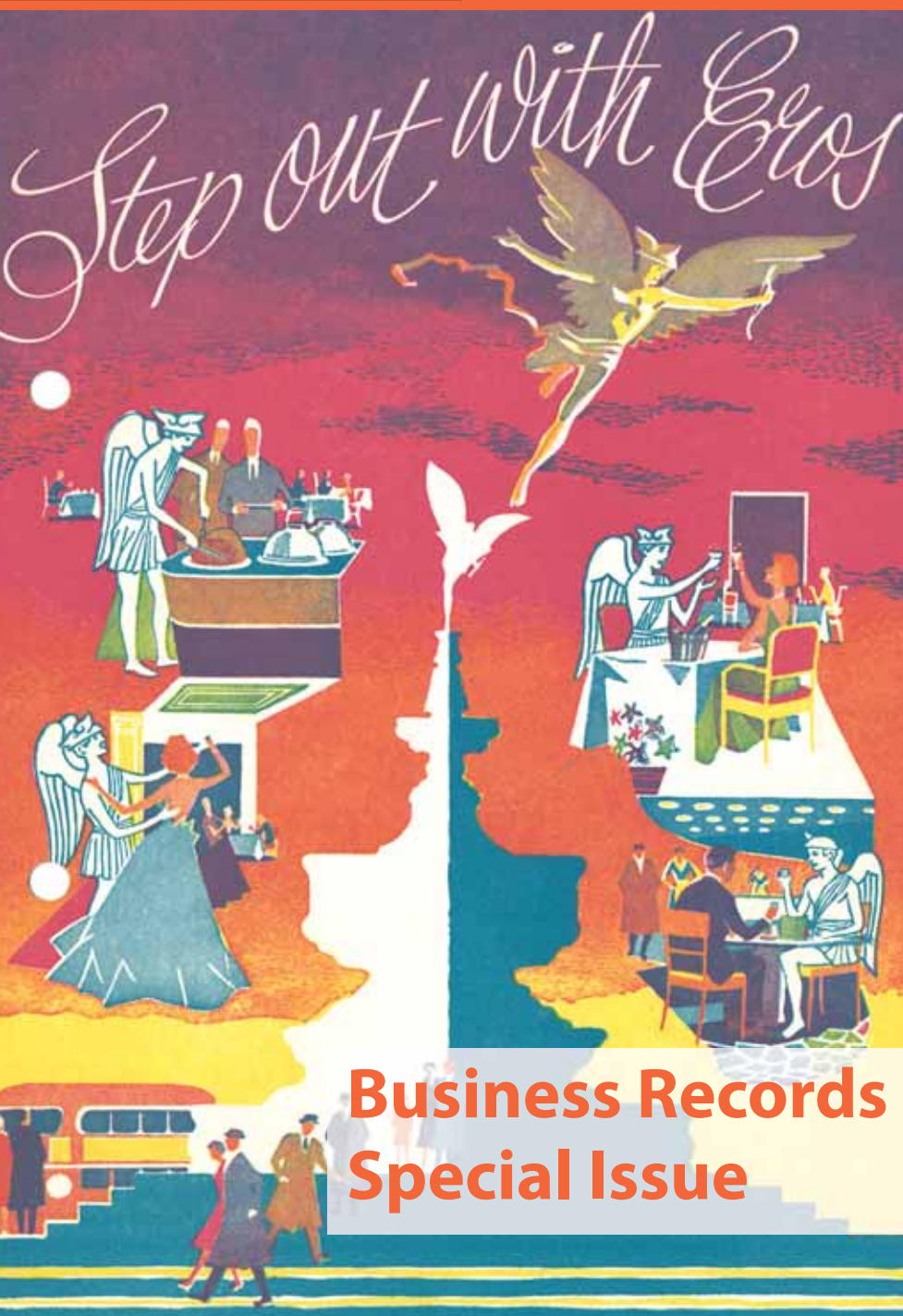
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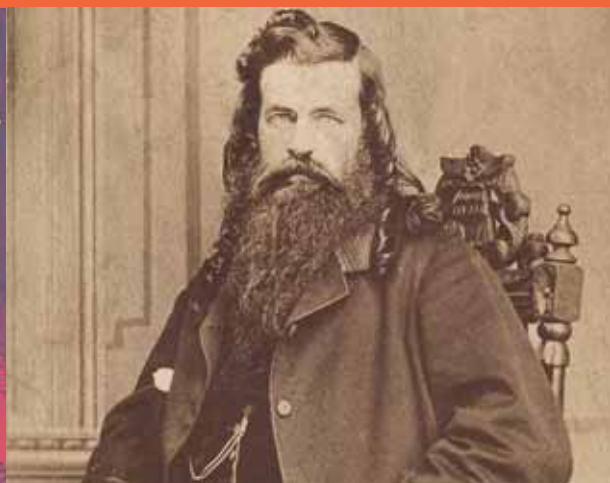
# ARCmagazine

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## Business Records Special Issue



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WELCOME **ARC**

## EDITORIAL

**W**elcome to September's edition of *ARC*.

This month's issue is all about openings. The Clarks archive is open for business, Boots and Diageo opened their doors in exhibitions and archive tours, Unilever discovered footage of the opening of Unilever house in 1932. RBS opened up to new ways of thinking about their collections, and LMA are helping to open the minds of undergraduate business students. UNESCO and the National Cataloguing Grants Programme (NCGP) are working to open up archives to new audiences, and Tyne and Wear are opening boxes that have been untouched for over 20 years.

It has been a very busy year in business archives and we've barely had enough room to fit everything in this month. Our thanks to go Clare Paterson for co-ordinating the articles and cramming what we couldn't include into a news roundup. We hope the articles that did make it demonstrate how companies are becoming ever more open to using their heritage collections to strengthen and protect their brands, to inspire new products, and to highlight company values to colleagues and customers alike. The articles also explore how valuable business archives are for the wider community, and how important it is that we have schemes like the NCGP and UNESCO to help us open up the collections to the public.

As if that weren't enough, we've also managed to squeeze in articles on the opening of PRONI's state of the art record office, and trainees talking about their experiences on the new Opening up Archives Training Programme.

We hope you enjoy *ARC* this month, and in the spirit of the issue, we're always open to your suggestions and contributions.

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

### 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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Banknote forger John Hamilton Gray Mitchell. Photography by Antonia Reeve. Courtesy of Lloyds Banking Group Archives.

The archive display at Diageo's London Headquarters. Courtesy of the Diageo Archive.

Two members of JWT staff at work, late 1950s (JWT/3/9/10/1). Images reproduced by permission of JWT (London)

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# Association News



## A word from **John Chambers**, Chief Executive of the Association

**W**elcome to what is planned to be the last news column from me in ARC.

You should have received the first ever e-newsletter from us in late August; now we've got this technology sorted, we'll be sending you the newsletter every fortnight and this ARC column will change. It has always been frustrating writing news 6 weeks before it is published.

Marie Owens has made a great start as our new Head of Public Affairs and we are both trying to get out to meet members as often as we can. Marie will be taking on responsibility for making the website more immediate with news and discussion. I have spent the last month tied to my computer catching up after covering for the Head of Public Affairs for three months. I now hope that we can crack on with our plans as we are fully staffed at last.

Conference this year had the biggest attendance since the Society of Archivists 60th anniversary in 2007. We sold out the accommodation and

had the best attendance from domestic delegates since 2007, before including the international delegates.

Katy Goodrum stood down as Chair of the Association at the AGM having completed her term. Katy has probably had a more intense two years as Chair than any of her predecessors in any of the merger partners had to face. Katy saw the Society of Archivists through the last stages of the merger and has seen the ARA through its first 15 months. This has been a big commitment for a volunteer officer and has certainly taken up more of her time than any of us expected. The Association owes her a big debt of gratitude. I would like to thank Katy for being there when she needed to be.

Martin Taylor has stepped up from Vice-Chair to Chair with a strong determination to deliver our business plan.

Arts Council England have confirmed that Renaissance will remain for regional museums for the next funding round. This was the result we expected in what

we view as a three year campaign to get better funding for archives. Some good news is that ACE have confirmed that any archive can apply to their Grants for the Arts fund. We have this in writing so do apply if you have a relevant project.

We are continuing to do joint advocacy with CILIP to find a permanent home for the Libraries Archives and Information Skills national occupational standards and other projects. Sector Skills Councils are being re-organised, face a 40% funding cut and LSIS is not likely to be allowed to keep the responsibility it took on from LLUK. This time around though we are able to act well in advance.

I look forward to keeping in touch with you in a more 21st century way and giving ARC editors a bit more space to fill with the wonderful work that ARA members are doing.

.....  
**John Chambers**  
.....



# When did you last click on [www.archives.org.uk](http://www.archives.org.uk)?

We're working hard to improve the website and make it the one-stop shop for everything you need to know about your Association and the archive and record-keeping world

When did you last log in? Are you signed up to community groups?  
Are all your details up to date? Is your photo there?





# Collecting Matters

There's plenty of advice and guidance available for business archives.

On The National Archives website, *Corporate memory: A guide to managing business archives* shows how archives are an asset like any other: improving performance and efficiency, supporting future brand development, delivering Corporate Social Responsibility (CSR). [www.nationalarchives.gov.uk/documents/information-management/corporate-memory.pdf](http://www.nationalarchives.gov.uk/documents/information-management/corporate-memory.pdf).

*The Business Archives Strategy* on the Business Archives Council (BAC) website further promotes the value of business archives: [www.businessarchivescouncil.org.uk](http://www.businessarchivescouncil.org.uk).

But what advice can business archives offer the wider archive sector? They need to demonstrate their relevance, make themselves visible within their parent organisation and support corporate objectives, so what can they teach us about advocacy?

At its annual conference in November, the BAC will debate *Business Archives Sans Frontières* looking globally at the challenge of managing internationally-dispersed collections, and locally at the benefits of building partnerships with organisations managing collections on their behalf.

And maybe it's up to the rest of the archive sector to do the same? To question our own *frontières*, ask what we can learn from business archives and think about how we can work together?

Contact us with your views and ideas - our Business Archives Advice Manager will be interested to hear what you think.

.....  
**Cathy Williams**

Senior Manager: Strategic Collection Development  
The National Archives  
.....

# Registration Scheme News - September 2011

## Newly Registered Members of the Archives and Records Association:

Following the most recent assessments of portfolios submitted to the Assessors, the successful candidates are as follows:

Allie Dillon, Archivist, Islington Local History Centre  
Elaine MacGillivray, Archivist, Glasgow City Archives  
James Towe, Archivist, previously RBS Group Archives

The Committee would like to congratulate the newly registered members on their success.

## New Enrolments:

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

Niamh Collins, Archivist, Columban Fathers Central Archive  
Silvia Gallotti, Archivist, Lloyds Banking Group  
Emma Golding, Assistant Archivist, London School of Hygiene & Tropical Medicine  
Wiebke McGhee, Archivist, North Lanarkshire Council  
Adrian Wilkinson, Collections Access Officer, Lincolnshire Archives

## Registrar of the ARA appointed:

We are very pleased to announce that Tricia Phillips has accepted the role of Registrar. Speaking about her appointment, Tricia said:

*"After a rewarding 24 year career with archives in Kent, I am delighted now to be able to maintain my links with the archives sector through the role of Registrar of the ARA. I particularly welcome the opportunity provided by this role to contribute to the development of the next generation of archivists, conservators and records managers."*

You can contact Tricia at [registrar@archives.org.uk](mailto:registrar@archives.org.uk) or by post c/o the ARA office.

**An update from Libby Adams, Mentors' Representative:**

At present, potential candidates on the Registration Scheme who are finding difficulty identifying a mentor, are directed to the 'candidates seeking mentors' guidance on the website, which advises potential candidates to focus on building up their professional networks in order to identify someone suitable.

It was originally part of the role of the Mentor Co-ordinator (now the Mentors' Representative) to put candidates in touch with possible mentors, and this was successfully done for some years, but as the Scheme has grown this has become more difficult to implement.

The information currently kept about mentors by the Mentors' Representative relates primarily to people who have agreed to mentor candidates in the past. Some of this information is now out-of-date, and it doesn't include registered members who may be willing to become a mentor for the first time.

In practice, any registered member can be a mentor - and to encourage the recruitment of more mentors, every registered member is being invited to respond to a simple questionnaire to indicate their willingness to take on this valuable role. In future, details of those who are willing to act as mentors will then be made available on the secure part of the ARA website, for Registration Scheme candidates looking for mentors.

**CONTACTS:****General Registration Scheme Enquiries:**

[registrar@archives.org.uk](mailto:registrar@archives.org.uk)

**Registration Scheme Events Enquiries:**

[regschemeevents@archives.org.uk](mailto:regschemeevents@archives.org.uk)

**Registration Scheme Admin and Bursaries:**

[regschemeadmin@archives.org.uk](mailto:regschemeadmin@archives.org.uk)

**Registration Scheme Communications Officer:**

[regschemecomms@archives.org.uk](mailto:regschemecomms@archives.org.uk)

**Registration Scheme Mentor Queries and Advice:**

[regscheme Mentors@archives.org.uk](mailto:regscheme Mentors@archives.org.uk)

.....  
**Richard Wragg**

Communications Officer, Registration Sub-committee  
.....

## Registration Scheme Workshop at Bath & North East Somerset Record Office, Guildhall, Bath, Monday 12 September, 1.00pm - 4.30pm

This FREE half-day workshop is suitable for candidates, referees, mentors and anyone interested in enrolling on the scheme or becoming a mentor.

It will provide the opportunity to:

- Find out about the Registration Scheme: Why do it? What are the personal and professional benefits? What does it involve?
- Work through the four development areas: Formal training courses; Study and research; Work achievements; Contributions to the profession
- Work through Learning Outcome Forms: Motivation; Achievement; Evidence
- View successful portfolios
- Ask questions about the Registration Scheme

**Programme Structure:**

13:00-13:10 - Arrival & registration

13:10-13:50 - Overview of the ARA Registration Scheme; Role of the candidate and mentor; Personal Development Planning

13:50-15:15 - Getting to grips with the four areas of development; Learning Outcome Forms

15:15-15:45 - Tea/coffee; View binders from some of the successful candidates; Individual queries

15:45-16:30 - Support; Frequently asked questions; Discussion and round-up

The maximum attendance for the workshop is 24. Book early to avoid disappointment (no later than one week prior to the date of the workshop).

To register for the workshop, please contact [regschemeevents@archives.org.uk](mailto:regschemeevents@archives.org.uk)



# Opening of the New Public Record Office of Northern Ireland

From Left to Right: Peter Robinson (First Minister), Aileen McClintock (Director of PRONI), Lawrence Stanford (Head of New Accommodation), Carál Ní Chuilín (Minister for Department of Culture, Arts and Leisure) and Martin McGuinness (Deputy First Minister). Public Record Office of Northern Ireland.

On 15 June 2011, the new Public Record Office of Northern Ireland was officially opened by First Minister, Peter Robinson, and Deputy First Minister, Martin McGuinness. The £29.2 million building is the latest addition to the Belfast skyline and is situated in the former docks area in the burgeoning Titanic Quarter.

The First and Deputy First Ministers unveiled a plaque and addressed assembled guests and visitors consisting of archivists, librarians, university staff, suppliers, depositors and readers. In his speech, Peter Robinson said: "Whilst there is still a lot of reminders of Belfast at the height of the industrial revolution, the PRONI building in the Titanic Quarter is now firmly rooted in the new revitalised Belfast and will eventually become part of our history." Carál Ní Chuilín, the Minister for the Department of Culture, Arts & Leisure and Keeper of PRONI, highlighted the importance of cultural tourism and referenced the significant numbers of customers who travel from overseas to use PRONI.

The new state of the art facilities makes provision for the following:

- An open, flexible and welcoming environment available to all members of the public
- A 30% increase in accommodation size from 7300 square metres to 9300 square metres

- Increased seating in the reading room from 46 to 78 seats
- Increased seating in the public search room from 28 to 60 seats
- New microfilm readers
- Increased Internet and laptop facilities
- Wi-Fi on the ground floor
- Internet café
- A dedicated exhibition space - launch exhibition: 'A Century of Change, Conflict and Transformation, 1911-2011'
- Access facilities for the disabled
- Enhanced audio visual lecture theatre and conference facilities
- Information points
- Display monitors throughout public areas to assist researchers
- Locker facilities with enhanced security
- Storage facilities which meet professional standards for storage and display of archives BS5454:2000
- Security of records underpinned by swipe card access, and increased use of CCTV throughout public areas.

From the outset of the project, business continuity was incorporated into the fabric of the building. For example, to cater for rising sea levels (based



“the PRONI building in the Titanic Quarter is now firmly rooted in the new revitalised Belfast and will eventually become part of our history.”



PRONI logo



Exterior of PRONI with Harland &amp; Wolff Cranes in the background. Public Record Office of Northern Ireland.

on a 200 year prediction), global warming and the possibility of a tidal wave sweeping up Belfast Lough, the building has been elevated 4.2 metres above the surrounding area. The finished floor levels of the new record office will now far exceed any predicted future rise in sea level.

Construction of the new record office commenced in November 2008. Practical completion of the building was achieved on 30 July 2010. This was followed by the largest removal job in Northern Ireland - the decant of in excess of 40km of records, which commenced on 7 September 2010 and was completed on 7 January 2011. Although the building was formally handed over to PRONI on 22 September 2010, staff did not move until after the decant in January. The new building subsequently opened with a soft launch to the public on 30 March 2011, over two months ahead of schedule.

The site of the new record office is in a prominent position close to the Odyssey Arena and opposite a newly opened hotel. As part of the Titanic centenary celebrations in 2012, a number of other construction projects are in development, including the new £97 million visitor attraction, Titanic Belfast. This comprises of the restored Nomadic (the tugboat which took passengers to the Titanic), and the restored Titanic and Olympic slipways.

“business continuity was incorporated into the fabric of the building”

The record office has already won two awards: The Urban Development and the Built Environment award from the RSPB and the Royal Town Planning Institute (RTPI), and the Engineering Excellence Award 2011, from the Association for Consulting Engineers.

PRONI was established in 1923 by the Public Records Act (NI) 1923 and holds approximately 54km of records that relate chiefly, but not exclusively, to Northern Ireland. They date largely from 1600 to the present day, with a few dating back as far as the early 13th century. PRONI's records cover every aspect of life, from the Minutes of Cabinet Meetings, to the records of a local corner shop - from the thoughts and actions of the 'great and the good' to the reminiscences of the working man. The oldest document is a 13th Century Papal Bull.

.....  
**Stephen Scarth**

PRONI  
.....

# HIV/AIDS Collections added to the UNESCO UK Memory of the World Register

Laura Gould explains why the Lothian Health Services Archives HIV/AIDS Collections was one of this year's inscriptions to the UK Memory of the World Register.

When Edinburgh was faced with the unprecedented rise of HIV/AIDS infection rates in the 1980s and 1990s, a wide variety of organisations responded to help prevent its spread. Lothian Health Services Archive (LHSA) collected their papers, which now comprise 11 record series, making up the HIV/AIDS Collections. In May, these were added to the UNESCO UK Memory of the World Register in recognition of their significance in charting this important episode in the UK's medical and social history.

In 1988, levels of HIV infection in the Lothian region were over four times the national average. The local policy response in Edinburgh went on to influence national policy decisions. Not surprisingly then, the operational and administrative papers of NHS Lothian, then known as Lothian Health Board (LHB), its Regional AIDS Team, and the Lothian Regional Council Co-ordinator for HIV/AIDS form a large part of the collections. These include correspondence, committee and policy papers, minutes and reports which together chart the joined-up approach taken to tackle the disease.

The collections demonstrate how different demographics were affected by the disease, and how LHB tackled the outbreak in light of the effect on these different social groups. One of the most visual parts of the collections is LHB's ground-breaking, and sometimes controversial, 'Take Care' campaign materials. A selection of the postcards can be viewed on the LHSA website: [www.lhsa.lib.ed.ac.uk/exhibits/take%20care/index.htm](http://www.lhsa.lib.ed.ac.uk/exhibits/take%20care/index.htm) and on our Flickr

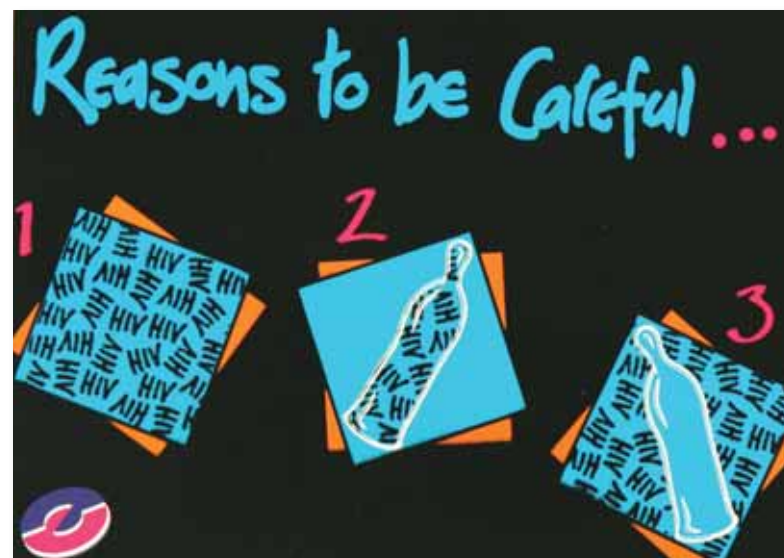


'Take Care' Campaign postcard.  
Courtesy of Lothian Health Services  
Archive, Edinburgh University Library.

pages [www.flickr.com/photos/49439570@N08/sets](https://www.flickr.com/photos/49439570@N08/sets). These showcase the innovative approaches taken to educate the public about the risks associated with unprotected sex and the sharing of needles between intravenous drug users.

In 1993 over 30% of known HIV patients in Lothian were drug users and the records of the Edinburgh Drug Action Team are invaluable in charting the establishment of a combined drugs strategy between organisations such as the police, prison service,

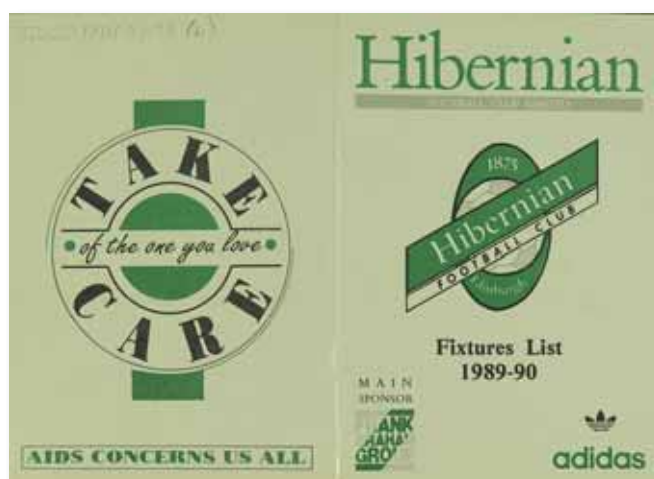
'Take Care' Campaign postcard.  
Courtesy of Lothian Health Services Archive, Edinburgh University Library.







National AIDS Helpline information card showing Deacon Blue from 'Take Care' Campaign. Courtesy of Lothian Health Services Archive, Edinburgh University Library.



Hibernian FC Fixtures List during 'Take Care' Campaign. Courtesy of Lothian Health Services Archive, Edinburgh University Library.



'Take Care' Campaign postcard. Courtesy of Lothian Health Services Archive, Edinburgh University Library.

social work, housing and education departments of the Council and the LHB. Charities are also well represented with collections from Crusaid Scotland, who worked to support those affected by the disease, Save the Children Scotland and the Waverley Care Trust whose purpose was to establish a residential care facility for people with AIDS in Edinburgh. The material is not just historic: the records cover the period 1983-2010 showing that the work against HIV and AIDS continues today.

The research potential of the collections is huge; already a PhD thesis has focused on Edinburgh's reaction to the disease and a new PhD researcher is using the records in a comparative study of the educational response to HIV/AIDS between Scotland and Zimbabwe. We hope the inscription to the UNESCO Register will put these collections on the map and lead to further exciting projects and the chance to work with related collections globally.

For more information about Lothian Health Services Archive please see [www.lhsa.lib.ed.ac.uk](http://www.lhsa.lib.ed.ac.uk), and for the UNESCO UK Memory of the World Register see [http://www.unesco.org.uk/uk\\_memory\\_of\\_the\\_world\\_register](http://www.unesco.org.uk/uk_memory_of_the_world_register).

**Laura Gould**

Lothian Health Services Archive

# Introducing the Opening up Archives Training Programme

Trainee Paula Nunn on embarking on the new route into archives.

In April this year, the National Archives selected 13 trainees from 795 applicants, as part of their Heritage Lottery Fund supported Opening up Archives Training Programme. This collaborative programme aims to diversify the archives profession by opening up a new route into skilled work in the archives and heritage sector for those from non traditional archives backgrounds.

The training programme provides for one year full-time workplace traineeships in a range of specialist areas at host archives; 26 traineeships are on offer over two years. Trainee specialisms include collection development, community engagement, online engagement, palaeography and digital preservation.

The 2011/12 cohort is a mixed bunch, with trainees having backgrounds in art, communities, customer service, drama, photography and web design. Trainee Paula Nunn describes her experiences so far:

"So far I've spent the majority of my previous career working in local government, trade unionism and national politics. It's a background I'm proud of and it gave me excellent insight into the workings of the country and the individuals that support it at every level. For the last five years I've collaborated on a music based website in Newcastle upon Tyne.

I learnt about the programme while searching on The National Archives' website; it sounded perfect. I'd wanted a role that could involve the self-taught web and digital art skills I'd accumulated through the

years. I spend a lot of my free time exploring applications and programmes, looking for ways they can be used to represent my work and interests, so I'm hoping I can utilise this knowledge to bring new ideas to promote the work of archives too.

My placement is split between Tyne and Wear Archives and Northumberland Archives, and involves digitising archive material for new audiences across the web. I'm working on some stunning images and I'm constantly amazed at the wealth of historic photographic material held in the archives. A highlight for me has been digitising slides showing the building of the Tyne Tunnel as well as negatives of the Mayfair Ballroom in its heyday. I'm currently working on some A3 glass plate negatives from the Swan Hunters Collection from 1903. These plates are remarkable and knowing that they were there when the image was taken makes them very special indeed."

Paula's images can be viewed online at [www.flickr.com/photos/twm\\_news](http://www.flickr.com/photos/twm_news)

Some comments from Paula's fellow trainees:

**Amy Butler, Borthwick Institute, University of York**

"I was overjoyed to hear about the 'Opening up Archives' scheme as it allows people like me, who don't have a traditional archive background, to get involved with the nation's archived heritage."

**Nicola Gauld, Birmingham Central Library**

"I applied for the Opening up Archives training programme as it appealed to the interests I have in audience access and



Paula Nunn. Photo by Adam Zorgani, The National Archives.

engagement, plus it offered me the chance to work with archival material while learning lots of new things about digitisation and online engagement."

**Jen Coates, Surrey History Centre**

"The programme's 'hands on' approach to learning new skills is giving me the confidence to approach new challenges and I am constantly learning and enjoying the process!"

**Ollie Taylor, Gloucestershire Archives**

"I was attracted to the position at Gloucester because I wanted to continue engaging with young people and other members of the public through education, but in a role that would also involve creating archive material with and bringing it to life for the wider community."

More information on the training programme can be found at : [www.nationalarchives.gov.uk/information-management/projects-and-work/opening-up-archives.htm](http://www.nationalarchives.gov.uk/information-management/projects-and-work/opening-up-archives.htm)

**Adam Zorgani and Paula Nunn**

Opening up Archives Training Programme



# Welcome to the Business Records Issue

As ever, the business archives community has a lot to share with *ARC* readers. Our theme this year has to be success - from success gaining inscription in the UNESCO UK Memory of the World Register, through successful cataloguing projects funded by the National Cataloguing Grants Programme and the BAC Cataloguing Grant, to successful new initiatives. We hope you enjoy these articles and find something of relevance to your own work.

Our Annual General Business Meeting in June saw some significant changes in the Section for Business Records Committee. Vicky Stretch took up the post of Chair and we welcomed Anne Archer, Helen Dafter and James Mortlock to the Committee. Thanks go to our outgoing Committee members, Judy Faraday, Laura Yeoman, Maria Sienkiewicz, Amanda Noble and Sarah Mahurter for their enthusiastic contributions to the Section.

To keep up to date with the Section's activities, see our webpages: [www.archives.org.uk/si-brg/section-for-business-records.html](http://www.archives.org.uk/si-brg/section-for-business-records.html). If you have any questions, comments, or want to join us, please do contact us: [brg@archives.org.uk](mailto:brg@archives.org.uk)

## Helping People Feel Good Since 1849

A new exhibition showcases the legacy of the Boots brand.

Following the success of an external exhibition at the University of Nottingham to celebrate the 160th anniversary of the Boots brand, the Alliance Boots Executive Committee challenged the archive team to create a modern permanent exhibition at our Nottingham Support Office with a view to sharing our great heritage with our people, partners and suppliers. Delighted to be given the opportunity to display some of the collection in such a high profile location, we were also conscious that we needed to demonstrate the relevance of the archives to current business needs.

The concept of the exhibition was developed in consultation with Haley Sharpe Design. The exhibition consists of graphic banners and panels, museum cases, and an interactive 'virtual museum'. The underlying theme is the legacy of the Boots brand and the impact that Boots has had on society. We spoke to people across the business about content and themes and the support we received was excellent. Alliance Boots is tremendously proud of its Corporate Social Responsibility credentials and we gave this prominent space across the exhibition. As this content is more message-based than



The exhibition from above: the graphic banners viewed from the elevated walkway in Boots Support Office. Courtesy of the Boots Archive



“we needed to demonstrate the relevance of the archives to current business needs”

The virtual museum on touchscreen kiosks, alongside museum cases and graphic panels as part of the Boots Legacy exhibition. Courtesy of the Boots Archive

artefact-based, we used graphic panels as the most effective method. This also helped to keep costs down as the museum cases accounted for a significant portion of the overall costs.

We chose the reception area as the location for this visitor attraction and we were keen for the space to be open and inviting, to encourage footfall. The exhibition was designed to make full use of a large atrium, with a pillar effect of images which are visible from the ground and rise up above an elevated open walkway. The images are also visible on the approach to the building through large windows; this was sympathetically designed to align with the large glass panels.

The virtual museum consists of four touchscreen kiosks, which enables access to over 200 images, objects, audio and film footage. We wanted to maximise access to this resource, and so it has been made available to a global audience at [www.boots-uk.com/heritage](http://www.boots-uk.com/heritage). A mounted television screen was positioned on the back wall of the exhibition, which displays a montage of images, quotes and film footage, showcasing the company's history of excellent customer service. These moving images help to draw visitors into the exhibition.

“access to over 200 images, objects, audio and film footage.”

The exhibition was officially opened on 11 April 2011 by members of the Boot family (who had kindly donated items for display) and by members of the Alliance Boots Executive team. The event was covered on local television.

The exhibition's existence demonstrates the importance that Boots places in its heritage. Since the opening, it has become a focal point for the support office, with excellent feedback from the Executive team. We aimed to create an exhibition which highlights our current successes and future ambitions and the links between these and our past achievements. In doing so, we have created something which can be shared with people throughout the business to use as a resource for showcasing their own successes, via links with our heritage.

.....  
**Paula Togher & Charlotte McCarthy**

Boots Archives  
.....



# 'We Mak'em' Sunderland Shipbuilding Archives Project

In 2009 and 2010, the National Cataloguing Grants Programme awarded funding to catalogue eight business archive collections. Alan Hayward gives us an insight into the first of two such projects highlighted in this month's issue.

Tyne & Wear Archives & Museums is delighted to announce that work has started on the 'We Mak'em' Sunderland Shipbuilding archives project. Sunderland has a very proud shipbuilding history and in 1850 was described as the 'greatest shipbuilding port in the world'. This fifteen month project is funded by the National Cataloguing Grants Programme for Archives 2010 and will enable the extensive Sunderland Shipbuilding collections held by Tyne & Wear Archives & Museums to be made fully available to the public for the first time. This follows on from our recently completed project to catalogue the records of another shipbuilding giant, Swan Hunter.

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'treasures' that may  
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course of the project  
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Aerial photograph of the shipyard of Sir James Laing & Sons (TWAM Ref: 1811/Unlisted). Courtesy of Tyne & Wear Archives & Museums





“  
a regular blog... will enable  
interested parties to keep up to  
date with progress  
”

Turret ship 'Skandia' (TWAM Ref: 1811/170/22). Courtesy of Tyne & Wear Archives & Museums

The cataloguing work will focus on the historical records of eight Sunderland shipyards:

- Austin & Pickersgill Ltd
- Bartram & Sons Ltd
- John Crown & Sons Ltd
- William Doxford & Sons Ltd
- Sir James Laing & Sons Ltd
- Short Brothers Ltd
- J L Thompson & Sons Ltd
- North East Shipbuilders Ltd

Parts of these collections have old accession lists which show that we hold the type of business records that you would expect a large shipyard to produce. These include board of directors minutes, financial accounts and administrative files, as well as production records such as ships particulars books, specifications, plans and photographs. The earliest documents date from the late eighteenth century. The project will enable these existing lists to be reclassified in line with current international standards and make the information much more widely available through our searchable online catalogue.

It will, however, achieve much more than that because a large proportion of the Sunderland shipbuilding records we hold are completely unlisted so the project will make them accessible to the public for the very first time. In some cases we have an idea of the types of unlisted material that we hold such as the numerous shelves of Bartram & Sons ship plans, which will be of particular interest to maritime researchers and model makers.

Much material, though, was rescued at short notice during the shipyard closures in the 1980s and has lain undisturbed on shelves and in boxes for over twenty years. As a result there is considerable anticipation and excitement at the 'treasures' that may emerge during the course of the project. Initial work is concentrating on producing administrative histories for the shipyards and sorting through these large quantities of unlisted material. Given that some of these records were collected in a hurry there will also need to be some careful re-appraisal.

We hope that publicity generated by the project may encourage former employees of the shipyards and their families to come forward with fascinating additions to the collections, as was the case with our recently completed Swan Hunter project. As well as traditional publicity methods, the work of the project will be promoted by a regular blog. This will enable interested parties to keep up to date with progress, learn of exciting new discoveries and share their thoughts and insights. Any particularly interesting finds will also be publicised by uploading images to Flickr, a recently adopted method of promoting our collections that has already proved very fruitful. The first blog should appear in late July and readers can find it at <http://www.twmuseums.org.uk/engage/blog/the-archives/>.

.....  
**Alan Hayward**

Tyne & Wear Archives & Museums  
.....



# Unlocking the Secrets of the Real 'Mad Men'

The History of Advertising Trust (HAT) Archive was awarded a National Cataloguing Grant in 2010 to catalogue its extensive collection of client account files created by the J. Walter Thompson (JWT) advertising agency between the 1920s and 1970s.

As the Project Archivist, I commenced work at the end of March 2011 with the aim of launching an online catalogue via HAT's website in March 2013. Supported by HAT's in-house archive and technical team, including HAT's new Collections Records Officer, Alistair Moir, this pioneering project will also facilitate a broader cataloguing programme that will offer the public more information, access and engagement with HAT's extensive archive collections.

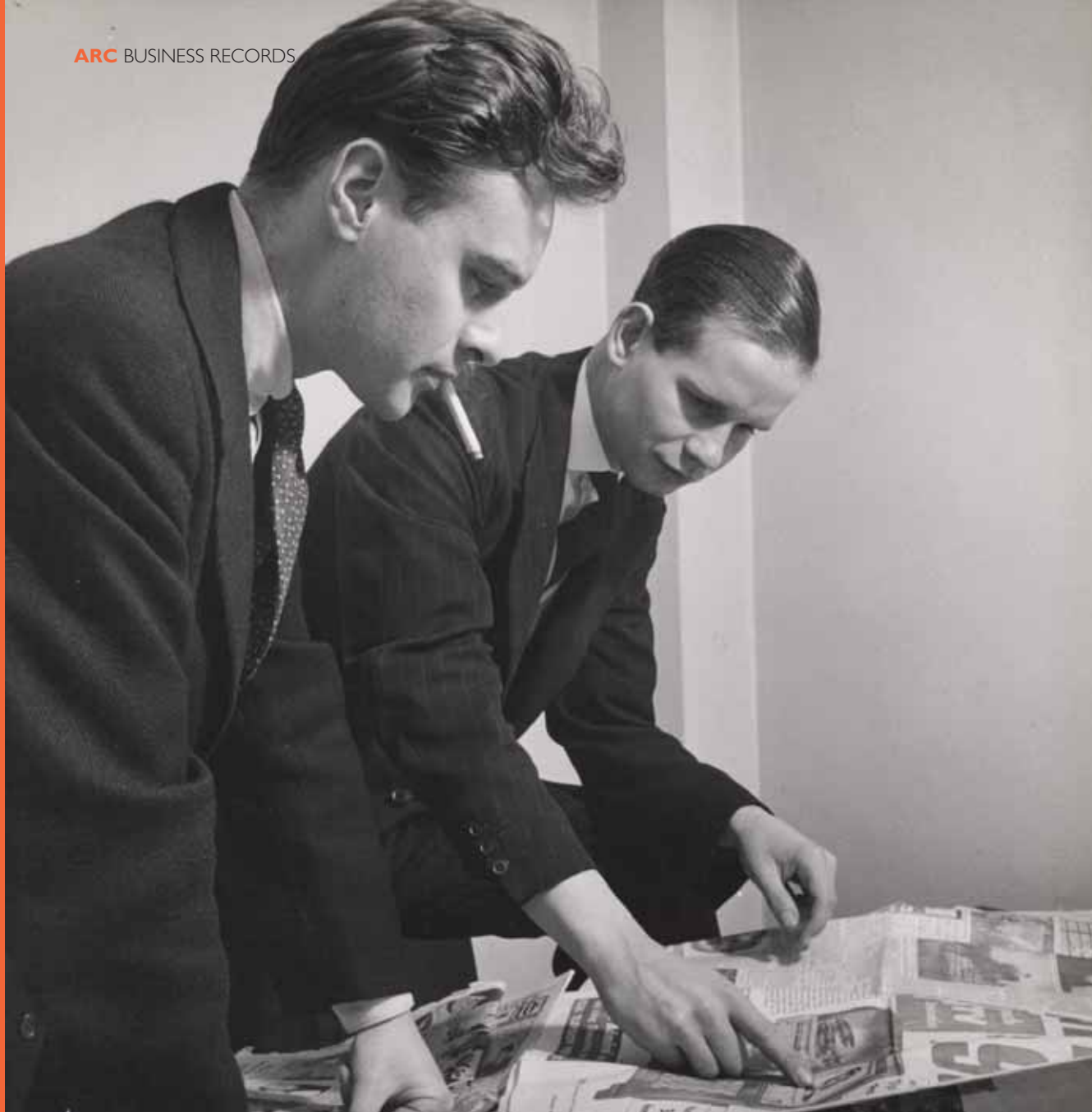
"The trouble with JWT London is that it has too much history" (1)

Founded in the USA in 1878, J. Walter Thompson was the first advertising agency to take a 'scientific' approach to planning

campaigns, with particular emphasis on the importance of in-depth market research. JWT (London) was established as a full-service advertising agency in 1926 and soon acquired a "reputation, based on its American parentage, for hard-hitting, effective advertising, founded on solid research" (2). The JWT client account research files, donated to HAT by the agency in the 1980s, are extremely rare and significant within the UK advertising industry, as it appears that most of these types of business files have not survived. Over 450 box files document JWT's management of its campaigns for nearly 200 clients. A typical box file contains market research, product development, consumer panel feedback, notes on competitive activity, sales figures, meeting reports,

Photoshoot for Lux Toilet Soap or Pond's Cold Cream advert, late 1950s (JWT/3/9/10/5). Images reproduced by permission of JWT (London)





Two members of JWT staff at work, late 1950s (JWT/3/9/10/1). Images reproduced by permission of JWT (London)

advertising plans and strategies, client correspondence and themed reports relating to many social and economic aspects of British life during the twentieth century. It is evident why JWT became known widely within the industry as the 'University of Advertising' and the significance of this collection has been compared by researchers to that of the Mass Observation Archive held by the University of Sussex.

In tandem with the NCG project, complementary work is being undertaken at HAT to catalogue and conserve JWT's own collection of over 700 guard books (1926-1990s). These contain press advertising proofs and TV/Radio scripts, as well as material relating to company history such as press cuttings, office social events and seminars. JWT had long and fruitful client relationships with some of the most iconic household brands of the twentieth century. The guard books contain proofs for

“  
For HAT to have been awarded this grant for this particular project is cause for real celebration.  
”

classic ads and the pioneering use of film and stage star testimonials for leading beauty brands.

JWT London has also deposited further historical material at HAT dating from the 1930s to the 1980s. These records include company minute books, billings registers, advertising schedules for Radio Normandy and Luxembourg, a photographic archive of JWT London personnel and other staff records. This archive is complemented by other collections at HAT, including the papers of George Butler (JWT Art Director 1932-1962) and John Treasure (JWT Chairman 1967-1974).



“

JWT had long and fruitful client relationships with some of the most iconic household brands of the twentieth century.

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Advertising agency archives form the core of HAT's collections. Several major companies are represented from the top ten agencies of their day, and the juxtaposition of these collections facilitates the study of each agency within a wider context. However, only JWT London has its campaign research and strategy records still largely intact. The collection therefore attracts a broad spectrum of research enquiries and is complementary to other archive collections such as JWT's USA and other international office records, held at the Hartman Centre for Advertising History at Duke University, North Carolina. Leading academics in the field of marketing history have already made extensive use of the JWT archives at HAT. As a result of the NCG award, along with HAT's online catalogue development, many more researchers in the UK, as

well as throughout the world, will at last be able to access and study JWT London's unique archives. Jeremy Bullmore CBE (Head of JWT's Creative Department (1964-1975), Chairman (1976-1987) and recent winner of the Mackintosh medal for outstanding services to the advertising industry) says, "This is terrific news. And unlike most news, it will go on being terrific for ever: that's the real value of an exceptional archive. For HAT to have been awarded this grant for this particular project is cause for real celebration".

The JWT client account files have already provided me with some fascinating insights into the creative processes behind well-known campaigns, including the repositioning of Lux as a lifestyle brand in the 1920s or the birth of 'Mr Kipling' in the 1960s! I look forward to bringing them to a wider audience with the launch of HAT's much anticipated online catalogue in Spring 2013.

#### Eve Read

JWT Project Archivist, The History of Advertising Trust  
[www.hatads.org.uk](http://www.hatads.org.uk)

- (1) T. Rayfield, *Fifty in Forty: The Unofficial History of JWT London 1945-1995*  
 (2) Rayfield, p.27



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Cass Business School  
Students at London  
Metropolitan Archives,  
9 March 2011. Courtesy  
of London Metropolitan  
Archives: City of London

# Innovative Learning From Business Archives

London Metropolitan Archives welcomes students on the Cass Business School Reflective Practitioner Undergraduate Course.

The business collections held at London Metropolitan Archives (LMA) account for an estimated one-third of the total 82 kilometres of holdings, but are relatively unused compared with other records. LMA therefore welcomed the opportunity to host a half-day session on 9 March 2011 for undergraduates from the Cass Business School, City University London to explore these holdings.

The idea for the visit began when the Museum Libraries and Archive Council London held a Knowledge Transfer Programme session on 'small business archives and retro-innovation' at LMA in July 2009. Professor Clive Holtham of Cass Business School gave a presentation in designing interventions in a museum and archive setting for his MSc students. One of the goals of the session was to explore opportunities, and constraints, around rediscovering past knowledge and putting it to use in business innovation.

In 2010, 'The Reflective Practitioner' module was developed by Professor Holtham and visiting lecturer Angela Dove for first year students on the Cass BSc in Management course. The aims were to improve undergraduates' business communication skills by encouraging critical and imaginative thinking, and promoting effective and persuasive communications. The course was particularly formulated to develop students' self-awareness, reflective skills and self-expression. Between January and March 2011, the students attended a series of talks, workshops and visits including LMA and Cabinet War Rooms.

The visit to LMA was titled 'How can I quickly make sense of an unfamiliar business?' The 12 students were split into three groups. Each group was assigned five original documents from a business archive collection. Students were asked to research the items and come up with a persuasive sales pitch to a fictitious television company which would outline why their particular company should be featured in



a scheduled programme. Their sales pitches were judged by Richard Wiltshire.

Each group were using unfamiliar documents but managed well to pick up on the main themes of the companies in question. The first group were given menus, 'Stetson' saloon photographs and plans of Regent Palace Hotel, Piccadilly, which became part of J Lyons and Company Limited. They used a hotel radio switch panel to indicate how the building was centrally-managed, and building floor plans to show that the hotel had extensive accommodation, restaurants, shops and much more. They also saw from later menus the way the hotel had declined from its grand beginnings and concluded that they felt it had lost its vision.

The second group were given advertisements and corporate monthly reports for brewers Truman,

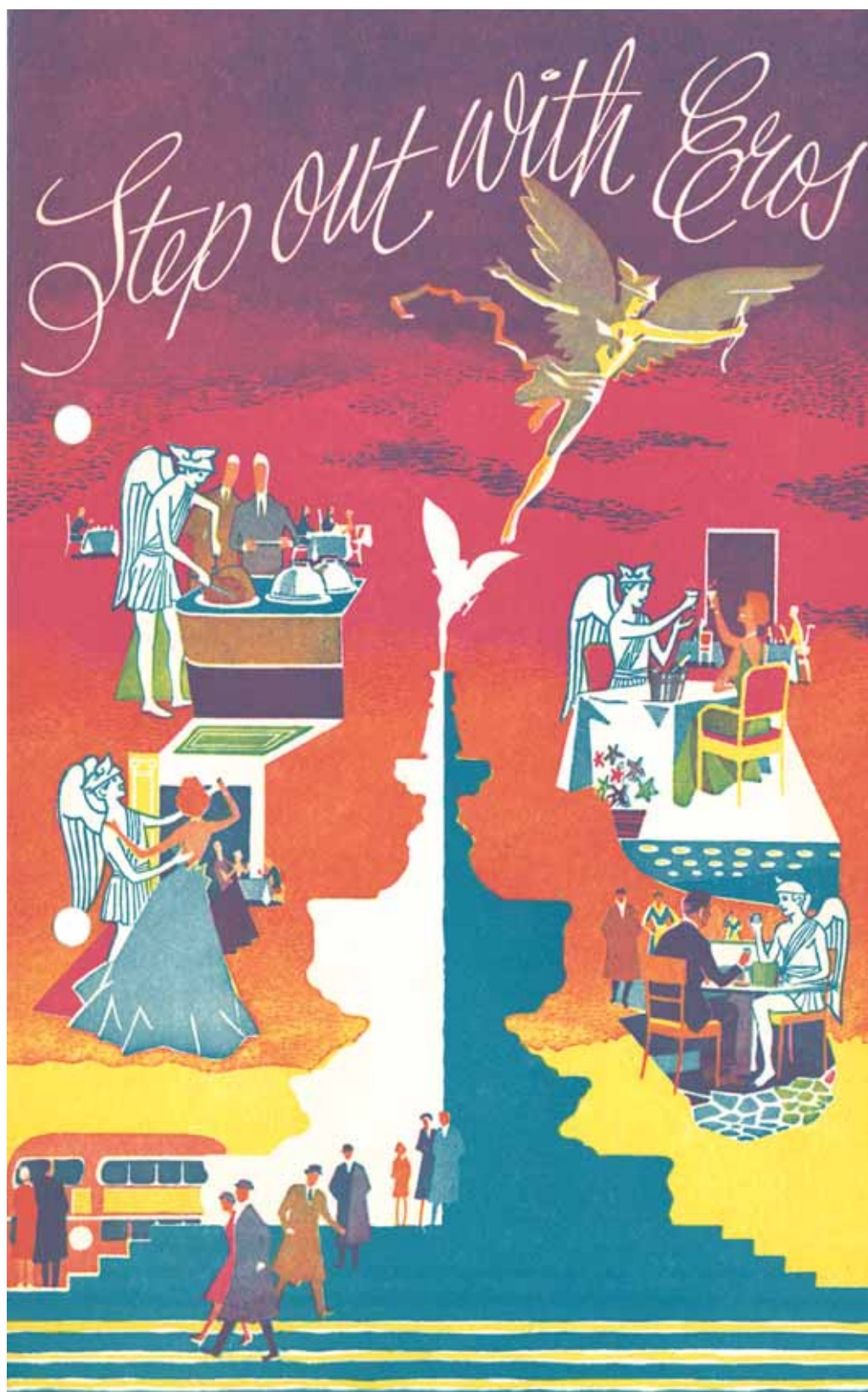
“students were asked to remember to respect the history of any firm they join in the future”

Hanbury, Buxton and Company Limited. They picked up on how current issues in the brewing industry can be linked to those in the past, looking at the quality of products as well as the 'marketing-mix'. The students used the advertisements album to indicate how the London-based brewery advertised on motorised transport throughout the United Kingdom.

The final group looked at scrapbooks, photographs and a foreign agency memorandum book from the Sun Insurance Office. They used role play in their



Students with Richard Wiltshire and tutor Angela Dove, 9 March 2011 at London Metropolitan Archives. Courtesy of London Metropolitan Archives: City of London



Regent Palace  
Hotel menu 1960s  
(LMA/4549/01/03/001).  
Courtesy of London  
Metropolitan Archives:  
City of London

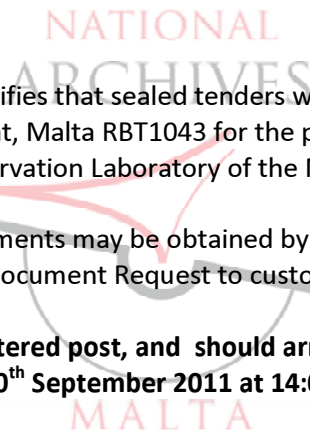
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the records  
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approached the  
tasks they were  
given  
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presentation and students were thoughtful in the way they used the records to argue the importance of insurance, acting as policy holders and insurance officers. They were inspired by the photographs showing fire damage at Drury Lane Theatre in 1908, company prospectuses, and reports from the foreign memorandum book for Syria. Their sales pitch was

particularly persuasive and their team was judged to win the fictitious television company's interest.

Since the students had never used archives before, it was particularly encouraging to see how enthusiastic they were when they first saw the records and how they approached the tasks they were given. As a final note, the students were asked to remember





The National Archivist of Malta notifies that sealed tenders will be received at the National Archives Head Office, Hospital Street, Rabat, Malta RBT1043 for the provision of a leaf-casting machine for use in the Paper Conservation Laboratory of the National Archives of Malta.

Soft copies of the tender documents may be obtained by sending an email with the subject: ADV 06/2011 Tender Document Request to [customer care.archives@gov.mt](mailto:customer care.archives@gov.mt)

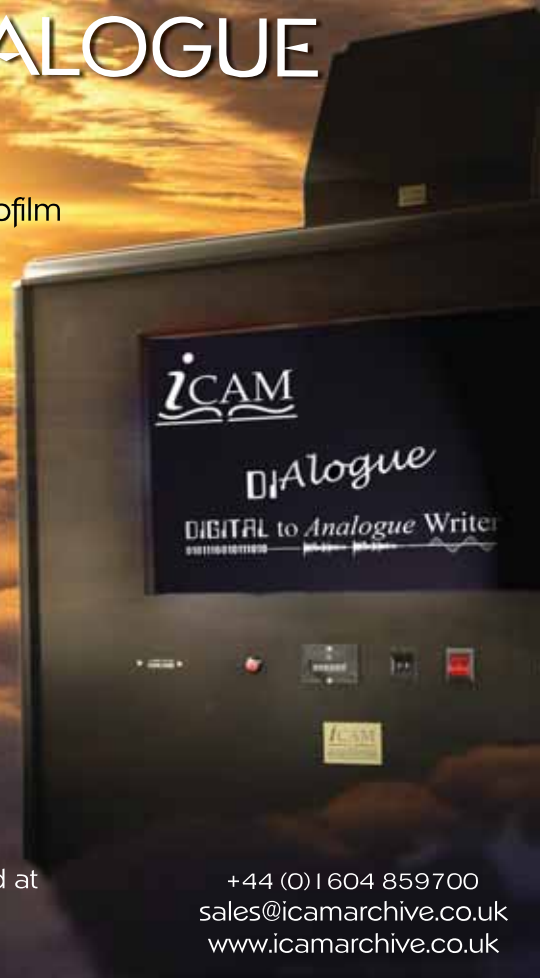
**Bids should be submitted by registered post, and should arrive at this office by not later than the 30<sup>th</sup> September 2011 at 14:00hrs**

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to respect the history of any firm they join in the future, and to use archives to actively harness past company assets and achievements, such as brand differentiation, company longevity, loyal customers, and past experience. They were also made aware of the National Strategy for Business Archives best practice website [www.managingbusinessarchives.co.uk](http://www.managingbusinessarchives.co.uk)

On 30 March 2011 an exhibition showcasing the students' work and achievements was held at City

University London, Northampton Square. London Metropolitan Archives looks forward to the possibility for further sessions to promote the collections and the importance of archives to future business students.

.....  
**Richard Wiltshire**

London Metropolitan Archives  
 .....

# RBS History 100

Alison Turton talks about the heritage contribution to the brand transformation of the Royal Bank of Scotland.

In 2009, in the aftermath of the financial crisis, RBS had been rescued by the UK Government and reported huge losses to the stock market. The brand was damaged. A five-year strategic plan was announced that would equip RBS to become safer, stronger, profitable and more efficient on a long-term basis. It was to be a huge and complex transformation which hinged on rebuilding the trust of customers, shareholders and staff.

Here in the Group's archives, we were convinced that the extraordinary heritage of RBS had a role to play in this transformation. Historical storytelling could underline not only the Group's longevity and pedigree, but also its contribution to the wider story of British economic and social life. We introduced a number of small archive-based initiatives, but were on the lookout for something bigger and more all-embracing that could reach a larger audience. Given the obvious budget constraints, we also needed to achieve it at minimal cost.

In January 2010, the BBC launched its immensely successful project 'A History of the World in 100 Objects'. Like thousands of museums, archives, schools and individuals, we were keen to get involved. We contributed an item from our collections to the project website, but the more we thought it over, the more we realised that we didn't want our involvement to end there. We were inspired by the whole concept, and saw that this could be our opportunity to do the 'something bigger' we'd been talking about.

“the project has really pushed us to find new ways of thinking about our collections.”

Working with the Bank's digital delivery specialists, we developed what became the *RBS History 100*, an online gallery telling the story of RBS through 100 items in our heritage collections. Choosing just 100 items was tough, not only because of the huge choice, but also because of the need to create a bigger picture covering over four centuries of history, balancing themes and periods, showcasing a range of documents and artefacts, and always supporting the rebuilding trust agenda.

The gallery was built around ten themes, each comprising ten objects. Each object has its own site page featuring attractive, zoomable imagery and an engaging story explaining the item's significance. Some items were accompanied by comments from current RBS employees, reflecting on why that item inspires or interests them. These comments have been very popular, adding a personal dimension and bridging the gap between past and present.

We deliberately kept the page design clean and simple, to fit into the look and feel of the rest of the Group website. This also allows the objects to speak for themselves, without being overwhelmed by over-complicated graphics or animations. We wanted the site to be accessible and intuitive, so that a reader could enjoy just one page in isolation, or alternatively browse more extensively, either by time period or theme.

The ambitious scale of the project has allowed us to showcase more than just the 'usual suspect' treasures in our collections, and also to tell stories that touch more diverse audiences than we've ever reached before. The growing site has attracted widespread interest, both internally and externally. It has been signposted from the staff intranet and staff magazines, has appeared as a banner on the

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 ”

home page of the Group’s website, and was recently featured in a two-page article in the Scotsman newspaper. Regular users can also sign up for weekly email alerts, notifying them of newly uploaded content.

The project has been hugely time consuming to set up and maintain. Each featured object has called for considerable research and careful thought to tell its story in the best possible way. Beyond that, however, we’ve found that the project has really pushed us to find new ways of thinking about our collections. We’ve had to deepen our understanding of what’s truly important about what we do, and what we have to offer. Those lessons have spilled over into other areas of our work.

Object 41 in the RBS History 100: a spike file created by bank clerks at Messrs Drummonds in London, 1781. © RBS 2011

Of course it’s difficult to quantify the effect of heritage projects on something as intangible as trust or positive feeling, but we do know the reception has been warm and the secondary benefits for us and our collections have been most worthwhile. The last word must go to one of our RBS colleagues who contacted us with compliments on the site: “I like this very much

indeed! Well done, this series is a huge success in my opinion.” We hope it is too.

You can visit the site at [www.rbs.com/history100](http://www.rbs.com/history100).

.....  
**Alison Turton**

Group Archives, The Royal Bank of Scotland  
 .....



# Unlocking the Heritage Collections of C & J Clark Ltd

## Back to the beginning

The business was founded in 1825 by Cyrus Clark (1801-1866) and his younger brother James Clark (1811-1906). They initially made sheepskin rugs, but when James invented the 'Brown Petersburg' slipper, the shoemaking business was born. With 15,000 employees worldwide today and selling nearly 50m pairs a year globally, the firm is still majority owned by the family.

Preserving memory, heritage and kinship connections has always been of central interest for Quakers. This means that the heritage collections at Clarks are extremely well-preserved and predate the company's foundation, documenting the arrival of the Clark family in Street in 1723. The family quickly established itself locally, building a Meeting House and developing the adjacent factory complex which occupied a site of approximately 25 acres. The firm and family built workers' cottages and established workers' education and civic amenities. The women of the family developed prominent profiles in their work on education, slavery and social reform, supporting suffrage, temperance, pacifist and refugee causes.

## Heritage collections

The Alfred Gillett Trust (a Clark family Trust) holds archives including family correspondence and personal papers, as well as company collections encompassing the full range of business functions including those relating to K Shoes, Kendal. The shoe catalogues date back to 1848 and are extensively used by Brand and Design for authenticating brand histories and inspiring shoe designs. Artefacts include the historic shoe collection of 20,000 items (some of which are on display in the company's Shoe Museum), 500 shoemaking machines, tools, extensive Point of Sale advertising, sound and film material, Quaker domestic costume, family furniture and artworks. The collections are currently housed on three sites (including a 1970s purpose built



Point of Sale material for men's sandals, 1934. Courtesy of the Alfred Gillett Trust



“  
The Clarks  
Archive is  
open for  
business!  
”

Point of Sale material for  
'Magic Steps' range for girls,  
late 1980s-1990s. Courtesy  
of the Alfred Gillett Trust

“  
The heritage  
collections  
at Clarks are  
extremely  
well-  
preserved  
and  
predate the  
company's  
foundation  
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archive), prior to the forthcoming relocation to a new archive and museum store.

#### **Current developments and looking to the future**

The Alfred Gillett Trust appointed the first professional archivist in May 2010. The main focus to date has been to set up a reading room, to foster links with the company and family, and to contribute to the project management of an exciting new build project, due for completion in November 2011. This will result in a two storey green-roof 'passive' archive and museum store, along with new reading room, fossil display, library, seminar, conference and staff facilities, situated in the grade 2 Street mansion house, 'The Grange'.

The Trust is looking forward to moving into our new home and concentrating on increasing our profile. We are currently planning major digitisation projects, as well as improving our cataloguing infrastructure. The Clarks Archive is open for business!

.....  
**Charlotte Berry and Tim Crumplin**

Alfred Gillett Trust (archives@clarks.com)  
.....

# Celebrating 20 Years of the Diageo Archive

**D**iageo is the world's leading drinks business with a portfolio including Johnnie Walker, Smirnoff, Guinness, Bailey's and Gordon's. The Diageo Archive cares for the records of all Diageo's brands and sites and collects records from all of the 180 markets in which Diageo operates. The collection spans from the most recent advertising campaigns right back to 1608, when the licence was granted to distil in the Bushmills area of Antrim. It comprises photographs, advertising, bottles and packaging, as well as minute books, letter books and sales ledgers. The archive was set up as a one man team in Leith in 1990; today it has a team of five working at the purpose built site in Menstrie, near Stirling.

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The anniversary was a  
great opportunity to raise  
awareness of the importance  
of heritage within the  
business  
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1 July 2010 marked the 20th anniversary of the Archive, and the business has celebrated this over the course of the last year. The anniversary was a great opportunity to raise awareness of the importance of heritage within the business and to educate colleagues about how to use the Archive and what to deposit. A small book was commissioned to demonstrate the different ways in which the Archive can add value to the





The archive display at Diageo's London Headquarters. Courtesy of the Diageo Archive.

business when utilised to its full potential. It offers case studies on how the records can be used as tools to inspire innovation and brand passion, as well as providing evidence to protect Diageo's brands.

Perhaps the most exciting event in the calendar of celebrations was taking the Archive out of Menstrie in the form of a purpose built display, featuring reproductions of historic print and television advertising, as well as original bottles and packaging. The display spent several days at Diageo's Headquarters in both London and Edinburgh, where employees got the chance to take in the past achievements of the brands and to pose any questions to the Archivists.

The Archive also hosted several open days for employees working in the neighbouring technical departments to have a tour of the stores and bottle displays and to learn a bit more about the collections.

“  
a resounding success in terms of  
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”

Prominent whisky writers and other industry figures were also invited to visit the Archive for a private tour.

Everyone who visited the Archive or the display was given one of the anniversary books to take away and, of course, encouraged to send examples of their work to the Archive. The celebrations were judged to be a resounding success in terms of employee education and engagement, as well as raising the profile of the Archive within the business.

.....  
**Alia Campbell**

Diageo Archive  
.....



# Unilever Archives Restores Rare Film from 1932 of the Opening of Unilever House

Unilever Archives and Records Management (UARM) has unearthed and restored a rare piece of Unilever's history – a three-minute film that shows the official opening of Unilever House, London, in 1932. The first official screenings of the film were in London and at the Home & Personal Care site in Port Sunlight (where UARM is based) on 9 June to celebrate International Archives Day.

The film was found as part of a stock-check that preceded the start of our AV conservation programme. The can wasn't labelled, so we had no idea of its contents. However, it was on cellulose nitrate stock, which is unsafe to handle. So we contacted a specialist laboratory to determine whether it could be restored and transferred onto a useable format. The initial exploratory work took several months before the lab could finally reveal the film's contents. A year later, its restoration was complete.

“we even had a red carpet and barriers to give the feel of a première”

As safety film first began to be used in the 1950s we knew that the film had to be over 50 years old and initially thought that the sound would be a voice-over describing events. But it turned out to be a very early example of sound recorded onto film, not as a separate soundtrack. The footage shows crowds gathered outside the main entrance, the arrival of the Lord Mayor of London and his reception by the second Viscount Leverhulme, as well as panoramic shots of the building and the immediate local area. Most intriguing though, is the sound on the film: traffic passing by can clearly be heard, as can the bells of St Paul's Cathedral, and the Lord Mayor saying “I declare...”



Poster advertising the UARM film première. Copyright Unilever PLC; reproduced by kind permission of Unilever Archives & Records Management

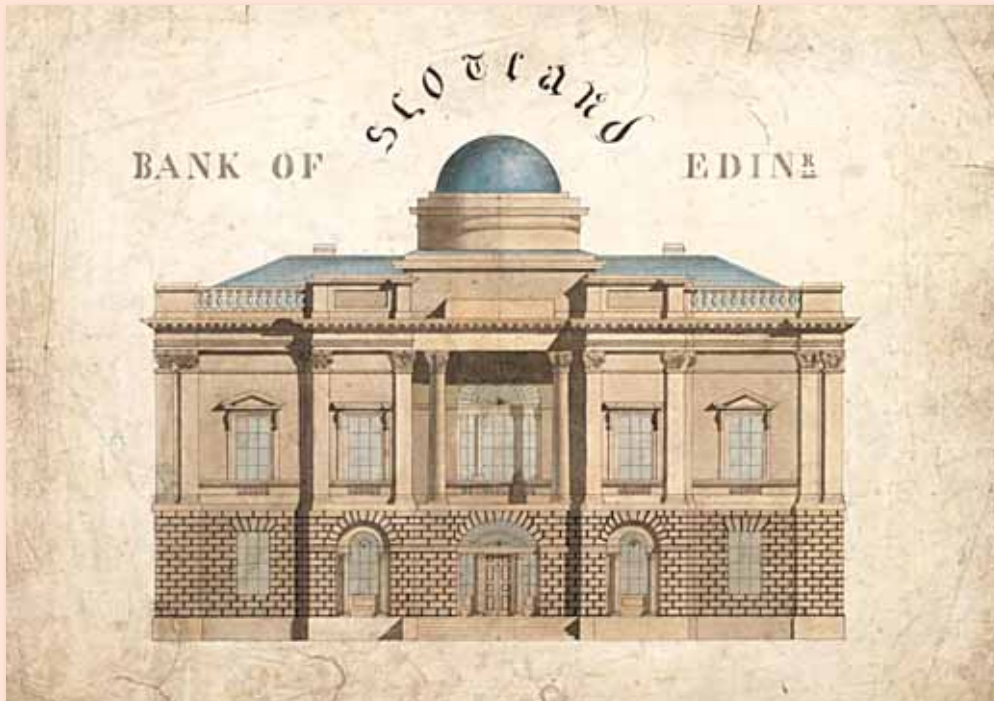
We promoted the event in a number of ways and even used an archive photograph of the old Unilever cinema in one of the posters. Attendees had to book, which made it feel more exclusive, and also received a cinema style ticket. On the day, in London, we even had a red carpet and barriers to give the feel of a première. The screenings, which included other edited footage, were a great success and played to several full houses. Feedback on the day was very positive and when this was followed by a write-up and edited clip on the on-line global communications page, we received more comments than for any previous article. All in all, a great profile raiser for the service.

.....  
**Jeannette Strickland**

Unilever PLC  
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# Bank of Scotland Joins Memory of the World

Records of the Bank of Scotland 1695-2001 were one of four Scottish collections added to the UNESCO UK Memory of the World Register in May this year.



Proposal for new head office for Bank of Scotland, by William Sibbald, 1803. Courtesy of Lloyds Banking Group Archives.

“Bank of Scotland also pioneered some of the key banking services we take for granted today, and their development is well documented”

Established by an Act of the Scots Parliament in 1695, Bank of Scotland was the very first bank to be established in Scotland, and postdates the Bank of England by just one year. Stretching right back to its foundation, the archive is one of the most complete and wide-ranging business collections in the country, and an important source for the economic and social history of Scotland. The records are hugely varied and of interest to a wide range of users, including academics, local and family historians. The records include:

- A complete run of the Bank's minutes, dating back to the

first meeting of its shareholders in 1696. The meeting was held in Patrick Steill's tavern, off Edinburgh's High Street.

- A subscription ledger recording the names of the Bank's first shareholders, or 'adventurers' as they were then known. These included the Marquess of Tweeddale, Lord High Chancellor of Scotland.
- Branch records dating back to the establishment of the Bank's first branches in Dumfries and Kelso in 1774.
- Customer records, including those of notable individuals such as Sir Henry Raeburn,

Thomas Telford, James Boswell, and Mrs Robert Burns.

- Photographs, architectural plans, advertising material, and an extensive set of staff records.

Bank of Scotland also pioneered some of the key banking services we take for granted today, and their development is well documented in the archive. In 1696, the Bank started issuing notes and was the first bank in Europe to successfully issue a paper currency. The earliest surviving Scottish note - a Bank of Scotland £12 Scots from 1716 - forms part of a comprehensive





Design for Bank of Scotland £1 note, 1885 series, by William Black. Photography by Antonia Reeve. Courtesy of Lloyds Banking Group Archives.

“the hope is that inclusion on the register will help raise the profile of the archive”



set of banknote (and forgery) records retained in the archive. In the 1950s, the Bank was the first UK bank to develop computerised accounting systems. And in the 1970s, it was at the forefront of financing the development of North Sea Oil.

Inscription on the UNESCO register has generated huge interest within Lloyds Banking Group (the parent company of Bank of Scotland since 2009). News items were posted on the company's intranet site - reaching a potential audience of around 100,000 staff - and it also featured on the home page of the Lloyds Banking Group website.

But the hope is that inclusion on the register will help raise the profile of the archive more generally, and perhaps dispel the myth that business archives are dry and boring. Stories on the

UNESCO nomination appeared in several Scottish papers, and Helen Redmond-Cooper, Head of Lloyds Banking Group Archives and Museums, was interviewed by Radio Scotland.

The Bank of Scotland archive is accessible to the public by appointment. For further information, visit the Company Heritage section of the Lloyds Banking Group website: [www.lloydsbankinggroup.com/about\\_us/company\\_heritage/group\\_archives.asp](http://www.lloydsbankinggroup.com/about_us/company_heritage/group_archives.asp).

Several documents from the collection - including the Bank's Founding Act from 1695 - are also on display at the Museum on the Mound in Edinburgh. Visit [www.museumonthemound.com/](http://www.museumonthemound.com/) for further details.

.....  
**Sian Yates**

Bank of Scotland  
.....

Banknote forger John Hamilton Gray Mitchell. Mitchell undertook an audacious forgery of a supposedly 'unforgeable' Bank of Scotland note in the 1880s. Photography by Antonia Reeve. Courtesy of Lloyds Banking Group Archives.



# The UNESCO UK Memory of the World Register

The UNESCO UK Memory of the World Register is a list of documentary heritage which holds cultural significance specific to the UK. It is designed to promote the UK's documentary heritage, helping to raise awareness of some of the UK's exceptional, but lesser-known collections. Three business archives were among the 20 inscriptions to the register made this year, and other inscriptions also have business aspects such as the diaries of business woman Anne Lister, the BT Research Centre collection, and the Wedgwood Museum archive. Sian Yates, Senior Archivist at Bank of Scotland, tells us more about its Archive in our main article, but here are snippets about the other business archives inscribed this year.

The National Library of Scotland followed its four inscriptions to the 2010 Register, with the inscription of the John Murray Archive this year. From 1768, the John Murray publishing house built a reputation for publishing some of the greatest authors and culturally significant works. Through to the 21st century, the Murrays published almost every genre and format of literature, from novels, newspapers and navy lists, to works of philosophy, poetry and politics. The John Murray Archive is just as comprehensive. It encompasses the business, literary and personal papers of the John Murray Publishing house, the Edinburgh publisher and bookseller Charles Elliot, the London publishing house of Smith Elder and Company, and the papers of Lord Byron. These elements amount to an outstanding collection of rich and diverse literary, cultural and publishing documentary heritage. Find out more about the collection at: <http://digital.nls.uk/jma/>.

The Royal Bank of Scotland gained its second inscription in the Register this year, following the inclusion of the Company of Scotland Trading to Africa & the Indies in the 2010 Register. This year, it was the Customer Account Ledgers of Edward Backwell, goldsmith-

banker, that gained the inscription. These ledgers document the finances of Restoration England and, pre-dating the foundation of the Bank of England by over thirty years, the birth of modern banking. They provide the earliest detailed evidence of the scale and sophistication of England's emerging banking system, and the role of the City of London as the leading centre for international trade and finance. Their pages also offer insights into the lives of thousands of individual clients, many of whom have their own historical significance. Find out more about the collection at: <http://rbs.com/heritage>.

For more information on the Register, please visit [www.unesco.org.uk/2011\\_uk\\_memory\\_of\\_the\\_world\\_register](http://www.unesco.org.uk/2011_uk_memory_of_the_world_register)

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# Business Archives News in Brief

## Digitisation at the Baring Archive

The Baring Archive's collection of prospectuses has now been digitised. The collection documents over 300 transactions involving Barings and spans more than 100 years of the firm's history. Please visit [www.baringarchive.org.uk](http://www.baringarchive.org.uk) to search the collection and download images.

## BAC Conference

This year's Business Archives Council conference is *Business Archives Sans Frontières*, to be held in London on Thursday 10 November 2011 in London. The aim of the conference is to consider the management of international business archives. It will look at both the benefits and difficulties businesses have in managing records across the world, and also the issues raised by the management of archives on a businesses behalf by an external organisation, such as a local record office, university or commercial company. Which is the better option? A booking form and further information can be found at: [www.businessarchivescouncil.org.uk/activities/objectives/conference/](http://www.businessarchivescouncil.org.uk/activities/objectives/conference/)

## Windows on the world - here for good

London Metropolitan Archives has entered into an exciting partnership with Standard Chartered Bank to continue cataloguing the Bank's extensive archives. This is in support of the writing of its definitive history by Duncan Campbell-Smith to celebrate the 160th anniversary of the Bank. The Chartered Bank of India, China and Australia (founded 1853) and the Standard Bank of South Africa (founded 1863) were established to exploit opportunities brought about through the nineteenth century expansion in overseas trade, and each played an important role in world finance, culminating in their merger as Standard Chartered Bank in 1969. The documents in the collection span from Japan in the Far East to Sierra Leone in Africa, and will provide a fascinating insight into the evolution and worldwide impact of the bank, from its earliest foundations until the present day.

## Steamships and Steam Engines: the Business Archives Council Cataloguing Grant 2010

Last year the Business Archives Council made the first awards of its cataloguing grant to the Dorset History Centre and National Railway Museum. These cataloguing projects are now coming to conclusion. Dorset History Centre will be making the catalogue for the

archives of Cosens of Weymouth, Paddle Steamer Company (ref: D/COS) available online: [www.dorsetforyou.com/dorsethistorycentre](http://www.dorsetforyou.com/dorsethistorycentre). The cataloguing project has revealed a number of historical connections: Cosens were involved in the evacuation of Dunkirk and the D-Day landings, the Premier collided with a naval submarine off Portland in 1932 (leading Cosens to take legal action against the Navy), and the Empress was used in 1945 film production of *Great Expectations*. Company minutes also reflect the heightened concern for passenger safety in the wake of the Titanic disaster in 1912, with plans for a greater number of "Life Saving Appliances". It even turned out that a member of staff at the History Centre was the great-grandson of a Cosens paddle steamer captain.

**The National Railway Museum** has now catalogued key business records in its collection to international standards. These are made up of nineteenth and twentieth century records that cover the first phases of British railway business and engineering, including many from the 'railway mania' period, when hundreds of new companies sprang up in Britain.

The project created access points to collections by grouping items of common provenance together meaning that users can now access all of the NRM's Robert and George Stephenson letters through one entry point. Users also now have access to important contextual information about how items came to the NRM, along with key information about the creators of records. Find out more about the project on its blog: <http://nationalrailwaymuseum.wordpress.com/>.

## Scotland's 100 Oldest Companies

The Business Archives Council Scotland has completed a project to trace the records of the oldest 100 companies still registered with Companies House. Details of these companies including current ownership, history, scope of records and whereabouts of these records are available on the project wiki: <http://oldestscottishcompanies.wikispaces.com/>.

# A Guide to Archival and Related Standards

Standards applicable to archives; for the digital delivery of repository guides, finding-aids, and images of material from collections.

## Title

MARC 21 Format for Bibliographical Data

Name of Standards Developing Organisation  
Maintained by The Network Development and MARC Standards Office at the Library of Congress and the Standards and the Support Office at the Library and Archives Canada.

## Current versions

MARC 21, 1999 edition (with 12 updates from October 2001-October 2010)

## Replaces

UKMARC, USMARC and CAN/MARC (Canadian MARC)

## Abstract

MARC stands for MACHine Readable Cataloguing. MARC 21 provides a structure for bibliographic catalogue records and a protocol by which computers exchange, use and interpret bibliographical information.

## Description

The MARC standard was developed in the 1960s by the Library of Congress to automate library systems and to share its catalogue records with other institutions. It has enabled the standardisation of catalogues of library materials and is used worldwide.

## MARC records are composed of three elements:

- The record structure, which implements the US national standard for information exchange Z39.2, and its international counterpart, ISO 2709;
- The content designation, which identifies and characterises the data elements within the record to support data manipulation;
- The data content of the record, which is defined by external content standards such as Anglo-American Cataloguing Rules, Library of Congress Authorities etc.

Consistent with the time of its creation, MARC 21 fields are not represented by field names, but by 3-digit tags. Other

indicators and tags which further define the fields are also represented by digits or symbols. A complete list of fields can be found at [www.loc.gov/marc](http://www.loc.gov/marc).

## MARC 21 comprises of five formats or types of data:

1. Format for Bibliographic Data deals with data elements needed to describe, retrieve, and control various forms of bibliographic material
2. Format for Holdings Data deals with data elements relating to holdings and location data for all forms of material
3. Format for Authority Data deals with data elements that identify or control the content and content designation of those portions of a bibliographic record that may be subject to authority control.
4. Format for Classification Data deals with data elements related to classification numbers and the captions associated with them
5. Format for Community Information provides format specifications for records containing information about events, programs, services, etc. so that this information can be integrated into the same public access catalogues as data in other record types

Each of these formats has associated fields represented by tags. The tags are divided by hundreds of field types. Here is the block of tags for the bibliographic data format:

- 0XX Control information, numbers, codes
- 1XX Main entry \*\*
- 2XX Titles, edition, imprint (usually the title, statement of responsibility, edition, and publication information)
- 3XX Physical description, etc.
- 4XX Series statements (as shown in the book) \*\*
- 5XX Notes
- 6XX Subject added entries \*\*
- 7XX Added entries other than subject or series \*\*
- 8XX Series added entries (other authoritative forms) \*\*
- 9XX Locally-defined uses, such as local barcode numbers

The field types marked \*\* are those which are authority controlled and use 'parallel tag construction'.

- X00 Personal names
- X10 Corporate names
- X11 Meeting names
- X30 Uniform titles
- X40 Bibliographic titles
- X50 Topical terms
- X51 Geographic names

These two lists are used together so that when the catalogue record is being created the correct tag is used. For example, when adding subject information (6XX) if the subject of a book is a person the tag will be 600; if the subject of the book is a corporation the tag will be 610; if the subject of the book is a topic (e.g. railroads) the tag will be 650, etc.

There are blocks of tags for each of the five formats.

#### The most frequently used tags are:

- 010 The Library of Congress Control Number (LCCN)  
(this is not often used in the UK)
- 020 The International Standard Book Number (ISBN)
- 100 A personal name main entry (author)
- 245 The title information (which includes the title, other title information, and the statement of responsibility)
- 250 The edition
- 260 The publication information
- 300 The physical description (often referred to as the 'collation' when describing early printed books)
- 490 The series statement
- 520 The annotation or summary note
- 650 A topical subject heading
- 700 A personal name added entry (joint author, editor, or illustrator)

The MARC 21 XML Schema has been developed by the Library of Congress to enable MARC records to be used flexibly and extensively within an XML environment.

#### Further reading

Library of Congress MARC homepage [www.loc.gov/marc/](http://www.loc.gov/marc/) which includes tutorials.

#### Next month

Next month we will look at Text Encoding Initiative, a standard used for representing texts in digital form.

#### Victoria West

Victoria and Albert Museum



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# Local Authority Archive Pioneers

## A letter in response to 'Soundless Clapping Hosts'.

### Dear Editors,

I have enjoyed reading the recent articles where members, anonymously, have expressed their views on aspects of the profession and its work. However, I feel compelled to reply to the latest article 'Soundless Clapping Hosts' [ARC July 2011] in which pre and immediate post war archivists were criticised rather patronisingly and their work re non-official records viewed 'with indulgence'.

These were the people whose pioneering work, often in adverse circumstances, established and developed our local authority archive services. They were very different personalities and came from a wide variety of backgrounds, but one thing they had in common was a dedication to rescuing, preserving and making available to the public local records of all kinds. Some worked in more favourable conditions than others, hence many

differences in the level and range of service achieved, differences which, to some extent, still remain. As one of the new professionally trained archivists at this time I often found myself in awe of their knowledge, energy, enterprise and enthusiasm.

It was this generation too who, in order to promote the development of the profession, established the Society of Local Archivists, soon to become the Society of Archivists, the work of which, with others, helped to achieve the 1962 Act. This Act, while very inadequate, did at least give permissive powers to local authorities to spend money on non-official archives. Before this time at least one clerk of the council I know of was totally opposed to the county record office staff spending any time on non-official records and the county archivist had to bring them in by stealth.

**Elizabeth Berry**

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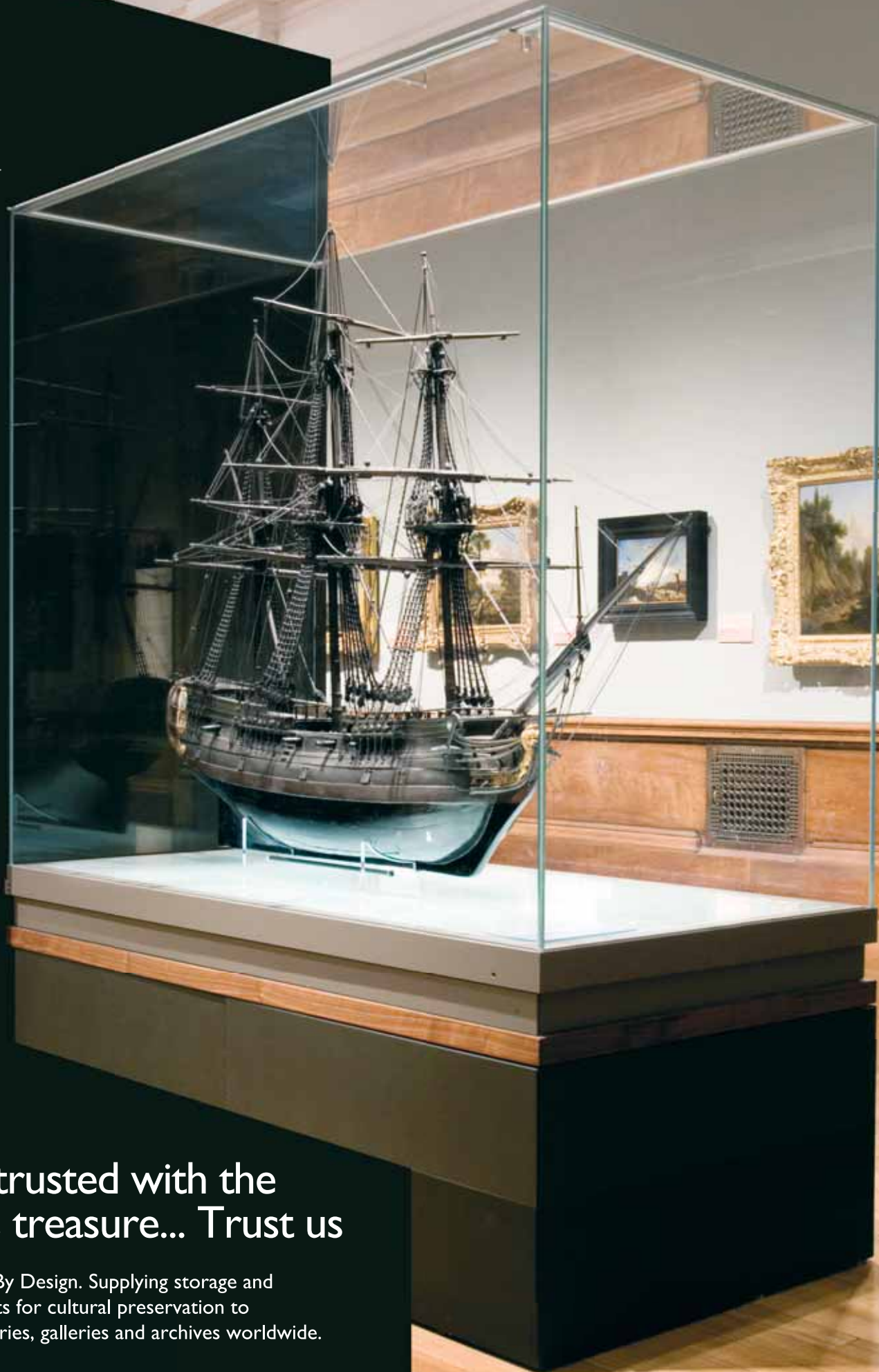
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