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Business Records Special Issue

8

The National Library
of Scotland launches
the Duncan Street
Explorer

19

Project to conserve
Chancellor building
plans at Essex
Record Office

23

Advocacy for
Business Archives

38

Factory Records:
Creating a New
Order out of Chaos

contents

EDITORIAL

Welcome to the December issue of ARC magazine. This month it's the turn of business archives to take centre stage. At times the archives of businesses, large or small, have struggled with a reputation for being dry in content, perhaps even the poor relations of special collections held elsewhere. Happily, that perception is well on the way to being eradicated and this issue demonstrates why.

The collections that are discussed over the following pages are fascinating and varied. What unites them is that they have real value to groups far beyond the organisation that created them, from family historians and community groups to academic researchers. This issue highlights some of the ways that different groups are being targeted and encouraged to engage with business archives. In doing so, the richness of the various collections is revealed.

Of course, business archives can, and do, also support the activities of the parent organisation. Many of the articles describe how the archive service has promoted itself to the wider business. We can see how the ability to provide evidence of a long-standing heritage has been valued time and again. One suspects that archivists working in business environments have had to work especially hard to prove their worth. As a result, there's much we can all learn about advocacy and utilising collections.

It might be noticed that the issue is almost entirely comprised of business archives articles. This demonstrates just how vibrant a sector is being represented. It is, though, also thanks to the enthusiasm of the contributing writers. We thank everyone who has submitted a text for the issue. Our particular thanks go to Silvia Gallotti for co-ordinating the content and bringing everything together so successfully.

We hope you enjoy the issue.

Richard Wragg, Ceri Forster, Sarah Norman, Ellie Pridgeon and Rose Roberto

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.



The Archives and Records Association (UK & Ireland) is pleased to announce its new Core Training programme.

ARA Core Training courses are high quality, affordable and offered regularly across the regions and nations. They focus on the common skills essential to all of us who work with records - from Audience Engagement to E-Records Management. Each course is supported by ARA funds.

The first eight courses have now been designed. More will follow.

Find out more about ARA Core Training and all other training and development opportunities by clicking on the Training link at www.archives.org.uk or keep in touch through Twitter @TrainingARA

Copyright

This course offers participants practical and relevant training in copyright for archives, and will instil confidence to manage copyright demands in the workplace. Practical workshop sessions, led by copyright experts and archivists with extensive experience in the field, will ensure the opportunity for discussion and provision of advice.

Audience Engagement

The course will cover various aspects of audience engagement, from producing an exhibition to running a successful community-based project. This will be a great opportunity to learn from the experiences of colleagues and to start developing some ideas of your own.

Freedom of Information

The course will cover the basic principles of the Freedom of Information Act as well as exploring some practical case studies. This will be a great opportunity to develop your knowledge about the Act and how to implement it in the workplace.

Archives and Volunteers

The course will cover how best to utilise volunteers in the workplace, from the practicalities of running a volunteer project to the value they can bring to an organisation. This will be a great opportunity for anyone interested in maximising the benefits of volunteering to both their organisation and for the individuals involved.

Digital Preservation

This course will be updated periodically to address the issues archivist face when dealing with born digital material, it will involve case studies and practical first steps. It's a great opportunity to share and receive advice and knowledge about the many aspects of digital preservation.

Data Protection

The course will begin with refresher sessions on the basics of Data Protection. In the afternoon there will be opportunities to discuss best practice and raise queries from your own workplace with an expert panel.

E-records management

This course will provide a solid introduction to e-records management for record keepers who are not managing electronic records on a day-to-day basis. This course is a great opportunity to learn about and share best practise on all areas of the rapidly changing field of e-records management.

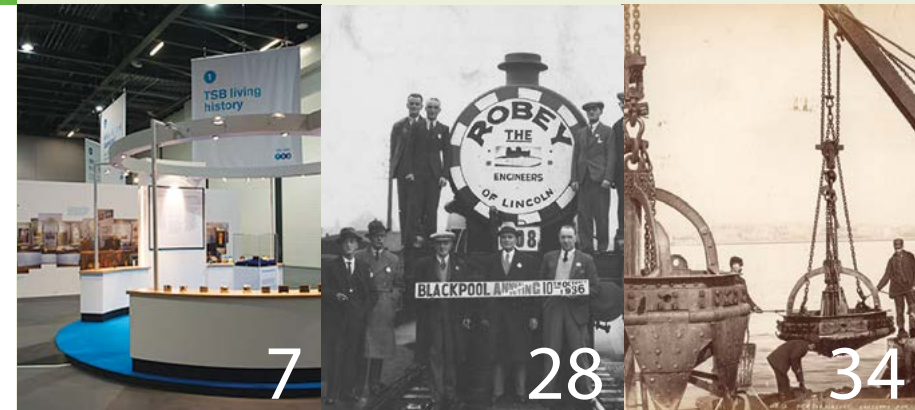
New and refurbished Archives Buildings

Whether you are planning a completely new building or hoping to refurbish a part of an existing site this course will provide introduction to the key issues and themes involved in the provision of new and refurbished archives buildings.

The ARA's Core Training programme is supported by Link 51.



Archives & Records Association
UK & Ireland



ASSOCIATION NEWS

Opening Lines	4
Collecting Matters	5
Registration Scheme News	5

BUSINESS RECORDS GROUP SPECIAL ISSUE

Welcome to the Business Records Issue	6
New Business Archives Guide	6
New banks with a long history	7
The National Library of Scotland launches the Duncan Street Explorer	8
Stepping forward at the Alfred Gillett Trust	11
Standard Chartered Bank: Windows on the World, Here for Good Project - Cataloguing the World	12
Business Collections at the National Archives of Ireland	13
A Year of Celebrations at Port Sunlight	15
Project to conserve Chancellor building plans at Essex Record Office	17
Steel Connections	18
Advocacy for Business Archives	21
The Archives Hub: In the business of raising your profile	23
The Business of a New Town	24
Rolling the World Project	27
The Pub, its Landlord, and his Dog	28
The Cautley and Barefoot Collection	30
The Working Archive	32
Our War Memorials: Back where they belong	34
Factory Records: Creating a New Order out of Chaos	36
Business Archives and International Co-operation	40

Business Records Special Issue Cover images:

Left: Two of the women from Bartholomew's bindery, varnishing wall maps (c 1960). Bartholomew Archive, Acc.10222/Business Record/1901. Reproduced by permission of the National Library of Scotland. © Permission of Collins Bartholomew.

Right from top: 'The Hacienda must be built' model construction kit, FAC96R, 1990. Image used courtesy of MOSI, Manchester. Design to a body for a motor omnibus, 1934, ref: LT000554/013. Plan of a proposed secondary school.

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Opening Lines



Maria Sienkiewicz has been Group Archivist for Barclays PLC for nine years and prior to that worked in the public sector for eight years. She offers a light-hearted reflection on whether business archives are so very different.

- a) Say no. How dare they?
- b) Discuss the research with them to gain a better understanding of what they're looking for, pointing out the need for discretion, and look through the documents yourself in advance to check for anything that could harm or distress any individuals or organisations, thereby damaging the reputation of the archive.
- c) Just hand the material over - what's the point of keeping it if no-one ever looks at it?

3. You are asked to mount an exhibition using archives. Do you:

- a) Immediately commission designers to produce a stunning display using only your most attractive items. Who cares how much it costs or whether or not it's relevant?
- b) Consider the brief and the budget - how can you achieve an interesting exhibition using relevant items displayed safely?
- c) Use everything you can think of - the public have a right to see this material. Yes, of course you can staple that parchment to a wall.

4. A friend of the Chief Executive asks that you give them an archive they believe is their property. Do you:

- a) Hand the item over. You can't risk offending the Chief Executive.
- b) Explain how you know the item

belongs in the archive, and why the integrity of the archive is important to your organisation. Offer to have a good quality surrogate made.

- c) Go to the press with this story of corruption and abuse of power.

5. A member of the public has made a complaint against your company. You find evidence in the archives that supports the complainant. Do you:

- a) Destroy the evidence immediately.
- b) Pass the evidence through the appropriate channels in your organisation - they will apologise and compensate the complainant, and ensure future mistakes are avoided.
- c) Secretly pass the evidence to the complainant so they can use it against your organisation. This will cause some real damage!

Mostly As: Are you really an archivist?

Mostly Bs: You are a Business Archivist. Happily, this also means you can work as an archivist in non-business organisations.

Mostly Cs: Have you considered working for Wikileaks?

Collecting Matters

With 2013 drawing to a close, now is the time for reflection upon this year's activities and achievements. As you trawl through your lists of accessions whilst the dark, cold nights draw in, why not cast your mind back to memories of sun, summer and sport - to London 2012?

As part of creating a record of the London 2012 Olympics, The National Archives is committed to creating an online map of collections at TNA and across the wider sector. We are developing our website, *The Olympic Record*, and looking at how we can signpost users to sport and Olympic-related archive material.

So how can you help?

In response to last year's Accessions Survey, we heard about local filming societies charting the Olympic torch route; torchbearers' memories; and photographs of local sport-club athletes. This year, we want to see even more Olympic and Paralympic-related records featuring in your accessions! We want to capture as complete a picture of the Games and its impact on the UK as possible.

With 2014 on our doorsteps, this may be a good time to consider how relevant your existing collections may be to the Olympic Legacy.

Do you hold the records of sports organisations or societies? Have they collected Olympic material down the years? What about artists and art groups involved in, or inspired by, the Cultural Olympiad? Could there be records of sports and arts bodies out there which have fallen through the net?

Christmas and accessions time is slowly approaching, and we want to hear about all of your lovely new gifts - especially the Olympic ones.

In the meantime, please take a look at our website and send us your suggestions: www.nationalarchives.gov.uk/olympics

Major accessions to repositories in 2012 relating to 2012 Olympics:
<http://www.nationalarchives.gov.uk/accessions/2012/12digests/default.htm>

.....
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The National Archives

.....
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Registration Scheme News

New Enrolments

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

Emma Anthony

Project Archivist, University of Edinburgh

Louise Williams

Project Archivist, Lothian Health Services Archive, University of Glasgow

There are two ways of having your name recorded in this part of ARC magazine. When a candidate enrolls on the Scheme we like to mention it here. Enrolment is an important step in anyone's professional development and provides a clear indication that that person intends to gain as much as possible from the challenges and opportunities that they will encounter in the future. However, without wishing to down-play the decision of many professionals, as recorded here month after month, the second way of finding one's name recorded on this page is far more difficult to achieve.

At about the time you are reading this magazine, decisions will be made about the latest batch of candidates' portfolios. We know that a great deal of work goes into producing a portfolio. We hope to soon be recording the names of the successful candidates and anyone who has achieved Registered status, or is working towards it, will appreciate the efforts that have been made. It does, however, mean that now is the ideal time to start looking at that half-completed portfolio of your own. You have a few months before the next submission deadline to finish your LOFs and dig out those missing pieces of evidence. Don't let another deadline slip past you. Emma and Louise are at the beginning of the process; if it's been a while since you saw your name appear here for the first time, maybe the moment has come to have a push towards that second mention.

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Registration Scheme Events Enquiries:

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Registration Scheme Admin and Bursaries:

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Registration Scheme Communications Officer:

regschemecomms@archives.org.uk

Registration Scheme Mentor Queries and Advice:

regscheme Mentors@archives.org.uk

.....
Richard Wragg

Communications Officer,

Registration Sub-committee

Welcome to the Business Records Issue

We hope you enjoy the articles in this edition which I think demonstrates not only the fabulous range of business archives but also their contribution to today's economic and cultural life. They cover many aspects of our profession, from cataloguing and digitisation projects, to advocacy and the establishment of a new archive.

The Section for Business Records (SBR) has been working hard on behalf of our members to raise the profile of the business archives sector. We have recently established a Twitter account for the Section to tweet out news from the SBR and other business archives, as well as stories relating to business record keeping. So far we have over 120 followers and, for the first time, we actively tweeted from the ARA Conference, giving our thoughts on how the sessions related to business archives. We have also reviewed all our pages on the ARA website and hope that the new and additional content is useful.

The SBR have been actively involved in the implementation groups for the business archive strategies for both England & Wales and Scotland. In the last few months we have taken some time to undertake a review of the SBR's activity in relation to the Business Archives Strategy Implementation Group (BASIG) for England & Wales. It was a valuable exercise for us as it highlighted not only how much had been achieved but also how the SBR could focus on what was left to do. The SBR is committed to the future of the business archives strategy and hope that it can enjoy an active and focused future.

We have also been actively involved in the development of the Archive Accreditation scheme which was officially launched in the summer. The SBR felt it important that the needs of business archives were reflected in the development of the scheme and members of the committee attended workshops and contributed to the online consultation, encouraging our members to do the same. Two business archives - Network Rail and Unilever - took part in the pilot accreditation scheme and we believe the feedback contributed has created a standard that is relevant and useful to business archives. We certainly think it has and we encourage business archives to use the standard, whether to formally go through the accreditation process or as a tool to informally benchmark your service.

Keep in touch!

@ARABusinessrec
www.archives.org.uk/si-brg

New Business Archives Guide: Unlock the riches of the archives of London commerce and trade with the world

London has always been a major centre for trade and commerce on both a local and global scale. A new guide has been produced as a comprehensive A-Z to company names and individuals, for which substantive catalogued business records are held by LMA. There are two associated indexes - a trade subject index and a geographical index for where companies operated outside the UK. There is also an introduction to how the guide works.

This resource will truly help users unlock and access the extensive collections in LMA's care. For more information and to view the full guide, go to <http://www.cityoflondon.gov.uk/things-to-do/visiting-the-city/archives-and-city-history/london-metropolitan-archives/the-collections/Pages/business-and-employment.aspx>

New banks with a long history

Silvia Gallotti shows how historic collections can be utilised by modern organisations.

In September, two separate banks were created from Lloyds TSB: Lloyds Bank and TSB. This followed the European Commission's 2009 ruling which required Lloyds Banking Group to divest part of its business.

Although they are effectively two new banks, their brands have a long history: Lloyds was founded in 1765, and TSB traces its origins back to 1810. This history was at the centre of the campaigns for their re-launch onto the high street.

Group Archives and Museums played a key role in supporting colleagues across the Group who worked on these campaigns. We provided historical information and material from our collections which were used for many different purposes, from internal communications and events, to news releases and advertising. A few examples from both campaigns follow.

TSB organised a number of conferences and events all over the country to introduce the new bank to colleagues, at which Group Archives and Museums had a stand. It included a display of historical artefacts, a timeline featuring milestones in the history of TSB, and life-size reproductions of the Savings Bank Museum in Ruthwell, Dumfriesshire. The museum itself was visited by colleagues from the TSB Media and Executive teams who wanted to learn about the history of their new bank.

Many requests were received from the national and local press for historical information and images. The new TSB advertising campaign also played heavily on the bank's heritage.

Lloyds Bank set up an Intranet site for colleagues, which included a timeline of the history of the bank. Events

were organised at main offices to give colleagues the opportunity to learn about the new bank. A booklet produced to introduce the brand to colleagues included images and facts from the archives. Members of staff could test their knowledge and enter a quiz, which included many questions about the history of the bank.

Branches were encouraged to include their history in the celebratory events organised to mark the re-launch. It provided the perfect opportunity to celebrate the branches' involvement with local communities and businesses. Word spread fast and we received an unprecedented number of requests from branches all over the country for historical information and old images. Colleagues were very enthusiastic and told us how

customers often ask about their history and enjoy reminiscing about when the branch opened or moved from one building to another. Some branches used reproductions of items from the archive for learning activities for children.

The work that Group Archive and Museums did helped the two new banks to build and shape their new images; it helped deliver new messages to customers and colleagues and to educate them about the banks' past; it also helped the banks to build a sense of belonging and pride amongst colleagues. The results proved yet again the value that a company's archive can add to the business today.

Silvia Gallotti

Lloyds Banking Group



Lloyds Bank brand booklet distributed to colleagues with images from the archives. Image courtesy of Lloyds Banking Group Archives.



TSB archives stand at conferences. Image courtesy of Lloyds Banking Group Archives.

Two of the women from Bartholomew's bindery, varnishing wall maps (c 1960), Bartholomew Archive, Acc.10222/Business Record/1901. Reproduced by permission of the National Library of Scotland. © Permission of Collins Bartholomew.

The National Library of Scotland launches the Duncan Street Explorer

Karla Baker discusses how the National Library of Scotland has given a new lease of life to one of their business collections.

The Bartholomew Archive, at the National Library of Scotland, records almost 200 years of history of the Edinburgh based map-making firm, John Bartholomew & Son, Ltd. In June 2013, the National Library of Scotland launched the Duncan Street Explorer. The Duncan Street Explorer provides unprecedented online access to the Bartholomew Archive and brings together a variety of materials including original documents, staff photographs, oral history recordings and film footage. The principal aims of the Duncan Street Explorer are to make the archive more accessible whilst bringing the firm, its staff and their map-making processes back to life.

John Bartholomew & Son, Ltd was a family-run, Scottish firm, with an international reach. Their most recognisable works include the *Times Comprehensive Atlas of the World* series, the maps for Lawrence of Arabia's First World War memoir, *The Seven Pillars of Wisdom* and the famous map of Treasure Island, produced for the Edinburgh Edition of Robert Louis Stevenson's novel in 1895.

Bartholomew developed map-making techniques that we take for granted today, such as contour layer colouring, a technique which uses colour to show the heights and depths - or relief

- of a landscape. Bartholomew even played a lead role in the creation of some of Scotland's enduring cultural institutions, including the Royal Scottish Geographical Society and even the National Library of Scotland's own Maps Reading Room.

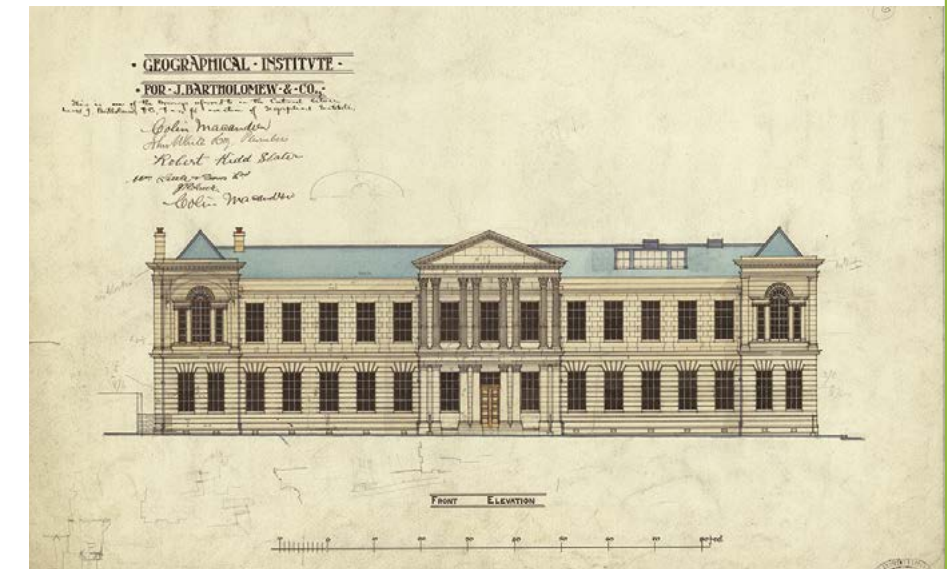
In 1995, the firm's new owners, HarperCollins, closed Bartholomew's Edinburgh premises and the substantial business archive was donated to the National Library of Scotland. Today, the Bartholomew Archive includes 110 meters of general business records, 3,000 engraved copper printing plates, 6,000 glass printing plates, 16,000 proof maps, 177 volumes of printed

maps as well as hand-made tools, photographs, oral history recordings and original artworks.

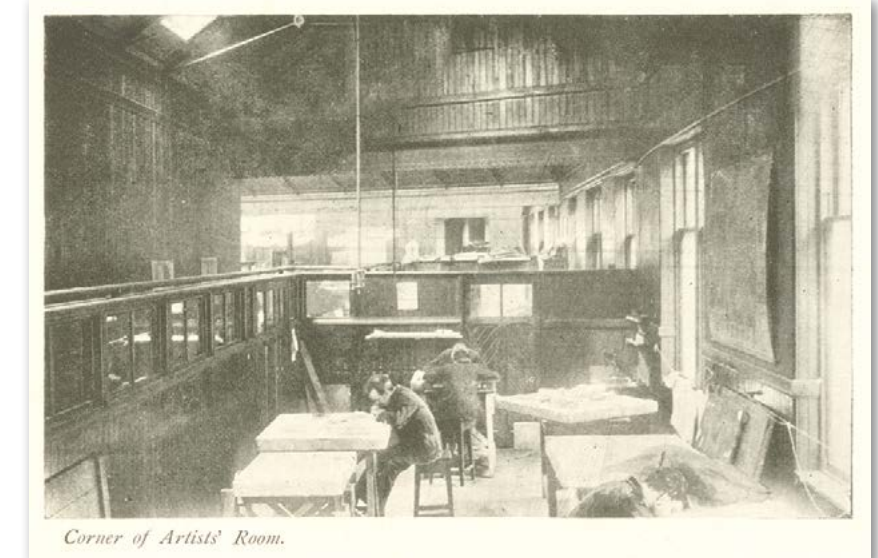
The Duncan Street Explorer takes its name from the location of the firm's final premises in Edinburgh. Bartholomew occupied Duncan Street from 1911 to 1995 and whilst some of the earliest records in the Archive date to the 1820s, the richest variety of records come from this later period.

Bartholomew's map-making techniques were difficult to master and staff, comprised of accomplished craftsmen and women, undertook apprenticeships lasting between five to seven years. The firm's copperplate engravers, draughtsmen, colourists and printers learnt skills that are now all but obsolete. Fortunately, the humour and personality of the staff, and the sheer joy of the work, shines through the records in the Bartholomew Archive, allowing us to present quite technical information in an accessible way. The ethos of the Duncan Street Explorer is to create an immersive environment that connects with people from a wide variety of age groups and abilities.

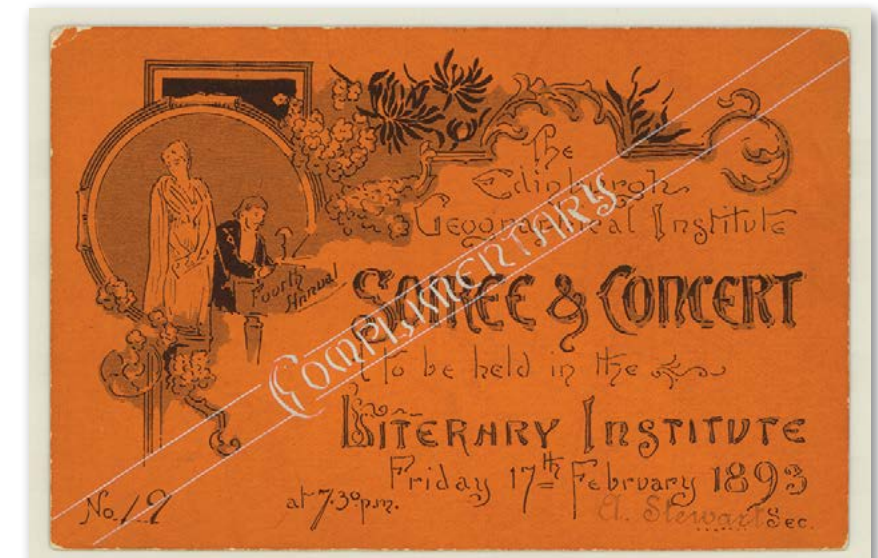
The Duncan Street Explorer uses the original architectural drawings of Duncan Street as the means for navigation. The home page is based on the drawing of the Duncan Street façade. Here, visitors can learn more about the history of the building and even see photographs of it under construction. Visitors then move 'inside' Duncan Street, to explore Bartholomew's map-making processes through a focus on individual departments. Visitors can read an amusing anecdote involving a rat and a draughtsman's trouser leg, learn about the unlikely connection between map-making and gramophone needles and listen to the evocative story of what it was like to



Original architectural drawing of the Duncan Street façade (1909). Bartholomew Archive, Acc.10222/Business Record/265. Reproduced by permission of the National Library of Scotland. © Permission of Collins Bartholomew.



Bartholomew's litho-artists room, from the sales brochure for their Park Road premises (c 1909). Bartholomew Archive, Acc.10222/Business Record/72. Reproduced by permission of the National Library of Scotland.



Ticket for one of Bartholomew's annual concerts, one of the many events the firm hosted for its staff (1893). Bartholomew Archive, Acc.10222/Business Record/536. Reproduced by permission of the National Library of Scotland.

“Visitors can read an amusing anecdote involving a rat and a draughtsman’s trouser leg.”

experience your first day as a Bartholomew apprentice. The Duncan Street Explorer also includes an in-depth look at the three generations of the Bartholomew family who ran the firm during its time at Duncan Street, and a look at life outside of work for the firm’s employees.

Information is presented in layers, allowing users to focus on the areas in which they are interested, or to browse at leisure. A key provides targeted searching, so, for visitors who are only interested in oral history recordings, it is easy to navigate straight to these. The website has been sympathetically designed to be in keeping with the look and feel of the Bartholomew Archive whilst also ensuring it is as accessible as possible for people with visual impairments. With the assistance of our external developers, Eskimo Design, we have produced a website that is deceptively simple and, we hope, user friendly.

The Duncan Street Explorer has helped us to reveal more about the depth of the Archive than has been possible through more traditional methods such as journal articles, talks and even exhibitions, but it has also helped us to reveal the unexpected stories that business archives can tell.

The Duncan Street Explorer can be accessed at www.digital.nls.uk/bartholomew/duncan-street-explorer/index.html

Further information about the Bartholomew Archive can be found at www.digital.nls.uk/bartholomew/index.html

Karla Baker

National Library of Scotland



Philp's 'Comic Map of Scotland', one of Bartholomew's more unusual maps (1882). Bartholomew Archive, Acc.10222/PR/5 folio 33. Reproduced by permission of the National Library of Scotland.



Draughtsman Willie Hall with apprentice, David Anderson (c 1960). Bartholomew Archive, Acc.10222/Business Record/1901. Reproduced by permission of the National Library of Scotland. © Permission of Collins Bartholomew.

Printer John Shiels with machine feeder, Peggy Lowe (c 1960). Bartholomew Archive, Acc.10222/Business Record/1901. Reproduced by permission of the National Library of Scotland. © Permission of Collins Bartholomew.

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Stepping forward at the Alfred Gillett Trust

Charlotte Berry brings readers up-to-date with the development of the Trust's heritage service.

Since the Trust's first contribution to an ARC special Business Records' issue in 2011, we have been working hard to establish a professionally-run heritage service for the Alfred Gillett Trust and its associated company Clarks. This article will outline some of the exciting developments which have been happening over the last two years, during which time the Trust has grown significantly in terms of staff numbers and professional outputs.

New build

A major project since 2010 and only now reaching completion in summer 2013 is the new build of four strongrooms which will house the object and paper collections. The new building is of a passive design, so we are now waiting to see how it works in practice over the coming years and whether it can reach optimum storage conditions without the need for air conditioning systems: it looks promising so far! Problems with the building's construction have resulted in a delay in its usability, but the core of the family and business archives were moved in during autumn 2012. The Trust has also moved some of the objects collections to temporary storage on our new site, resulting in more ready accessibility to heavily used series of objects, such as Point of Sale, shoes and lasts. The appointment of an archives' assistant and a collections' assistant in spring 2012 has helped greatly with the preparation of collections for ongoing relocation and future digitisation.

Use of the collections

Our new Trust HQ in The Grange, the old manor house for Street which is immediately adjacent to the new archive and museum store, has been open since autumn 2012. We now have a dedicated reading room, along with a library, much larger staff areas including accessioning and cataloguing rooms, and several meeting rooms. Two large reception rooms at the front of the building have been laid aside for the future permanent display of our internationally significant collection of ichthyosaur fossils (collected by Alfred Gillett, cousin of the founders of the company Cyrus and James Clark) - these have not been on prolonged public display since 1948 and there is considerable academic and local interest in the collection.

The Trust has been working closely with the company to support the work of the business, in particular the Brand and Product teams. Shoe designers visit the reading room on a regular basis in order to browse through our extensive collection of Clarks catalogues, featuring shoes since 1848, and they use these as a design inspiration for new Clarks ranges. In particular, designs from

the Coronation and Silver Jubilee years were drawn upon for the ranges sold during 2013. The Brand department use our Point of Sale advertising collections extensively as they research the history of earlier shoes or ranges now being launched as new Clarks products.

The Trust also supports the local and academic communities. In 2012 we took part for the first time in Heritage Open Weekend, offering several guided tours of The Grange and newly constructed stores, as well as giving a well-attended public talk on the history of the firm, family and company village at the local theatre. We also undertook research on the history of workers' housing, some of which was opened up as part of the weekend. We now give regular talks and lectures within the local area, and increasingly give tours of the building and the collections to outside groups as well as to Clarks visitors and employees. The Trust staff also work closely with the newly appointed company Museum Officer, and give regular tours of the Shoe Museum as well as participating in outreach and education activities.

One particularly welcome area of increased use of the collection is that of academic users, who have particular interests in Clark family history (such as Liberal MP John Bright and the political interests of his daughter Helen Bright Clark). Research carried out on the history of the business by Dr Tim Crumplin, Collections Manager, was partially published as *Made to Last: the Story of Britain's Best-Known Shoe Firm* by Mark Palmer in spring 2013.

The future is digital

A two-year preparatory project to make a business case for funding for investment in the heritage collections by Clarks is now successfully reaching fruition, with the commencement of an extensive project to digitise parts of the collections. The film and sound archives, alongside the Point of Sale collection, shoe catalogues and company newspaper, are being digitised off-site and will be completed during 2013-2015. A Project Archivist has just been appointed to supervise the on-site digitisation of 20,000 shoes, alongside the implementation of Adlib. All of these developments will make the collections more easily accessible to all users, and not least to Trust staff.

Charlotte Berry

Alfred Gillett Trust

www.archives.org.uk

Standard Chartered Bank: Windows on the World, Here for Good Project - Cataloguing the World

Susan Gentles looks back on a large-scale cataloguing project.

In 2010, London Metropolitan Archives (LMA), the City and pan-London repository managed by the City of London, formed an exciting partnership with global financial institution, Standard Chartered Bank, to catalogue the bank's extensive archive.

The aims of this large-scale, 2.5 year bank funded project were twofold: to allow researchers better access to around 350 metres of previously uncatalogued archives rich in information on British banking and business around the globe and to facilitate the writing of a definitive history of Standard Chartered Bank to mark its 160th anniversary.

As the project is now approaching completion, the project team have been looking back on their progress and analysing cataloguing techniques employed in order to learn lessons for future initiatives.

Survey, survey and survey again!

One of the first tasks was to carry out a thorough survey of material stored at LMA, the bank's offices and in offsite storage. This involved creating an Excel spread sheet recording the box number, originating department (if known) and creating a brief title and covering dates. This process was vital for the team to gain a clearer idea of the full extent of the records and were later able to structure and prioritise their initial cataloguing work based on the findings, alongside providing uncatalogued access to the bank's appointed author of the commercial history.

As the project progressed and knowledge of the collections grew, the decision was taken to carry out additional surveys as the team came to catalogue records of each predecessor company. Although initially this seemed like going over old ground, the team found this a particularly useful technique for identifying sub-creators and records kept by individuals who were only identified as research progressed. Being thorough in surveying has enabled the team to move into the final stages of the project with no records left unidentified or to 'tidy up' at the end.

Researching thoroughly

The team have researched the history of Standard Chartered by using the archives and published sources. This has enabled the archivists to build up a full picture of how each of the bank's predecessors were run, how departments interacted with each other and how the structure of the businesses changed over time, which has in turn been portrayed in the hierarchical cataloguing structure. This process also fed into identifying key individuals that were found to be reflected in the records.

Researching the history of the African, Asian and Middle-Eastern countries in which the banks had branches has also helped staff produce more accurate catalogues. In the case of the Standard Bank of South Africa in particular, as the country became a republic in the early 1960s, the bank changed its internal structure and hived off its South African and other regional boards of the business into individual subsidiary companies. With this awareness, the team were able to catalogue the records created during this time to reflect this change.

Marrying original order and provenance

The collection reflects 16 businesses which merged into the Standard Chartered group over time and responsibility for different functions of these businesses often moved between departments. It was, however, decided that a functional structure, developed by the former Guildhall Library Manuscripts Section and based on creator departments would best represent how the business operated and changed and who the key record creators were.

A key task when cataloguing was to identify the original creator of a record, which, when faced with files that were often circulated to many different departments was often tricky. Layers of complication were added to this, particularly in identifying which records were originally created by branches and which were created by the Head Office. Team work and communication of information between archivists was key during this

process as if the files could not be identified by creator they were arranged by function. This extra effort was, however, worth it, as the catalogue is now arranged clearly by predecessor with creator departments and roles forming the majority of the hierarchy.

With the quantity of material and five different archivists having worked on the project, progress and consistency have been maintained in the catalogues through reviewing and editing as each section was completed.

Conclusions

Cataloguing of the Standard Chartered Bank archives has already opened up a large and information-rich resource to socio-economic, bank and family history researchers and revealed many gems, including registers of gold, 2,000 letter books documenting key decisions and events and more than 3,500 photographs. It has also been a fantastic learning opportunity for the project team in working together on a large-scale cataloguing project and the techniques employed will be applied to future projects. The archivists can be proud in their achievement to enhance access and support the bank's Here for Good brand.

The full catalogue and new collection guides will be launched in January 2014 and will be accessible through LMA's online catalogue; [http://search.lma.gov.uk/scripts/mwimain.dll/30?GET&FILE=\[WWW_LMA\]simple_search.htm](http://search.lma.gov.uk/scripts/mwimain.dll/30?GET&FILE=[WWW_LMA]simple_search.htm). The new brand history will be published in due course.

Susan Gentles

London Metropolitan Archives

Business Collections at the National Archives of Ireland

Dolores Grant highlights the John Gibbons collection, one of many fascinating collections of Irish business records.

Since June 2012 I have been employed in the National Archives of Ireland, assisting Higher Archivist Brian Donnelly with business records accessioned from all over Ireland. Particularly since the establishment of the Business Records Survey in 1970, the National Archives has acquired several hundred business collections. These collections vary hugely in type and size; the range of businesses represented includes grocers, solicitors, creameries, flour mills, thread manufacturers, engineering works, paper mills, travel agents, costume designers, ship chandlers and accounting firms. The fact that many of these trades no longer exist in Ireland or have changed beyond recognition add national importance to these collections. Likewise the changing nature of business practices in the digital age, particularly in terms of record keeping, make these collections particularly significant. Business records are also a rich resource for broader historical research as they offer a wealth of information about the economic, political and social circumstances of their creation. The records of smaller businesses often illustrate the concerns of Irish communities at particular points in history. Fashions of the day are in evidence in the customer order books of local shops, emigration trends can be found in travel agency records and trading practices are recorded in correspondence between supplier and customer. Correspondence found in business collections often offers insights not only into the daily lives of Irish people, but also the Irish abroad. Moreover, some of the most visually appealing archives are found in the posters, packaging, letterheads and catalogues of business collections, charting trends and developments in graphic design, marketing and advertising.

One particularly interesting and extensive collection is that of John Gibbons Wholesale Merchant Hardware, Furniture & Fancy Warehouse. There were two branches of this family business, both located in Westport, Co. Mayo. They served the people of the town not only as a grocer's but also as travel agents, purveyors of school books, gardening supplies, cutlery, furniture, toys, bee-keeping equipment, furniture, household goods and luxury goods such as Waterford Glass. The list was seemingly endless! Owing to its multi-functional nature, it was a hub in a small town and its centrality to life is evident in the extensive collection of its business records which were donated to the National

Archives. The collection spans from c.1904 to 1985 and totals approximately 200 boxes. It includes an extensive collection of financial and accounting records, customer and supplier correspondence as well as stock catalogues. Bound volumes and loose papers form the bulk of the collection.

As the collection was unsorted when accessioned, the first step was to broadly arrange the records by function and assess the condition. The collection is in very good condition therefore there were few conservation issues; however a significant number of spike files had been created for orders and invoices. Following the removal of the metal spikes, there were some minor tears, however all records were legible and relatively undamaged. The varying storage conditions and filing systems used by businesses are challenges regularly encountered in dealing with business collections. The cumbersome nature of older records, for example large spike files and oversize ledgers, may also raise issues in relation to access for researchers.

The invoice and order forms reveal the vast array of manufacturers, both in Ireland the United Kingdom, who supplied Gibbons'. Related correspondence describes some of the difficulties experienced in conducting business, particularly during war years. The everyday effects on the life of the ordinary customer can be found in documents such as tea rationing cards.

Supplier invoices are also significant as they record the elaborate styles of graphic design used to create company branding at a time when such letters were a powerful form of advertising. Company premises are often depicted in great detail in the elaborate letterheads of companies in the early 20th century.

Manufacturer's catalogues also record supplier and stock information and are often a valuable insight into businesses whose records may not have survived. They offer a snapshot of household fashions and often show detailed images of erstwhile products. Customer order correspondence, particularly those US orders for Belleek pottery and Waterford Glass, reveal buying trends and overseas trading arrangements.

The John Gibbons collection is just one example of the rich archival legacy of Irish business to be found in the National Archives of Ireland. For further information on business records and to search the archive visit <http://www.nationalarchives.ie>

Dolores Grant

The National Archives of Ireland



Unlock the true potential of your collections

Adlib Archive is the professional solution for the management of archival collections. Adlib Archive supports multi-level archival descriptions with on-screen hierarchical display, and includes comprehensive indexing capability to build a solid base for successful data retrieval. Multimedia and document files link easily to catalogue records, meaning Adlib Archive is equally at home in digital archives.



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A Year of Celebrations at Port Sunlight

Josette Reeves and Kelda Roe recount a series of events which allowed a company's archives chance to shine.

2013 marks 125 years since building began at Port Sunlight, the factory and surrounding village created by William Lever as the home of Lever Brothers, which went on to become one of the founding companies of Unilever. Unilever Archives, based in Port Sunlight, have marked this historic occasion with a number of events and projects designed to connect with current and former employees as well as the general public. Port Sunlight anniversaries are particularly significant because it is considered the historic home of Unilever in the UK, and the company considers William Lever's values to still have relevance today. Therefore it was important that the archives encouraged engagement with this area of Unilever's history.

In April, members of the current Unilever leadership executive, along with retired board members and their partners, visited the archives. The visitors were treated to a tour of the stores, an exhibition about the early history of Port Sunlight, two film shows, and a handling exhibition relating to their individual careers. A ceremony to unveil a commemorative stone followed, the design of which was based on archival research. The exhibitions and film shows were later re-opened for employees at the Port Sunlight site to enjoy. The feedback from this event was very positive, and our oral history programme received a boost as several of the retired directors have since been interviewed.

Unilever Archives have also been working alongside the Unilever Press Office and an external agency to launch and maintain a new Facebook community page www.facebook.com/PortSunlight125.

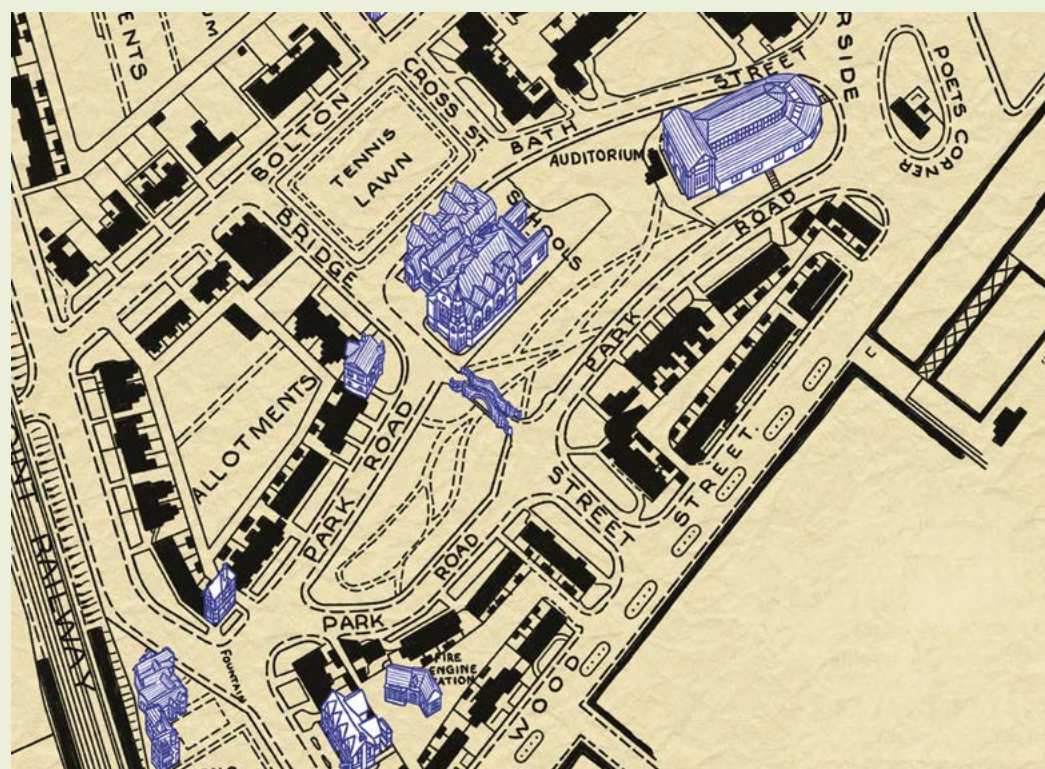
The new page, which launched in August, aims to engage employees, residents of Port Sunlight, and others with an interest in the factory and village. Regular postings of archive material, such as photos, maps, and adverts, have been met with much interest and the number of people 'liking' the page has steadily grown. Followers of the page have also been



Paul Polman, Unilever's CEO, viewing the Port Sunlight exhibition. Courtesy of Unilever Archives.

sharing their own memories of Port Sunlight, helping us to expand our own knowledge of life in the village and factory over the years.

September marked the launch of *Port Sunlight: Walking with William Lever*, Unilever Archives' first app for smartphones and iPads. The free to download app was designed as a historical tour of Port Sunlight which would also provide an introduction to Unilever's UK history and early corporate identity. The main target audience was Unilever employees, but given that the app would be publically available it also had to appeal to the general public. It therefore includes lots of information relating to William Lever's business philosophy but also links to topics with public appeal such as women's suffrage and the First World War. Based around locations on a 1914



Screenshot from Port Sunlight: Walking with William Lever. Courtesy of Unilever Archives.

map, the app is a multi-media experience that includes photographs, documents, objects and film footage. It also includes a GPS function allowing people to track their progress around the village, but all the content is accessible from any location. The app has proved a hit within and outside the business, with the CEO of the company a self-professed fan.

The culmination of the year's celebrations came on the weekend of 21/22 September with the Port Sunlight Festival. This annual event, organised by the Port Sunlight Village Trust and this year sponsored by Unilever, was timed to coincide with the weekend after William Lever's birthday. Archive staff were present for sessions in the Unilever marquee, promoting the new app and the 125 Facebook page, and answering questions from the public. On the Sunday, part of the factory site was opened to employees and their families; alongside science demonstrations by staff from Unilever Research, a children's area with quizzes and activities, and some very popular giveaways, a large area was taken over by the archives to showcase some of the items from our collections. As some of the answers to the children's quiz questions were to be found amongst the archive displays, children

engaged with the archive material in a way they may otherwise not have done!

Although it is a bit early to measure the impact the year's events has had on the visibility of the archives service within the company and the level of engagement it has fostered, the initial signs are positive. We have had favourable press coverage and we continue to promote the app and Facebook successfully inside and outside the business. It has also been a valuable learning experience for the archives team and the lessons learnt from this year will hopefully stand us in good stead for the future. We will have the chance to put our knowledge into practice very soon, as plans to celebrate the 200th anniversary of Colman's Mustard in 2014 are already underway!

Josette Reeves and Kelda Roe

Unilever

“The app has proved a hit with the CEO of the company a self-professed fan”



Project to conserve Chancellor building plans at Essex Record Office

Hannah Salisbury reports on work being undertaken to care for an important collection of architectural plans.

The Essex Record Office cares for records which together tell the story of nearly 1,000 years of our county's past. Part of that story is told by our collections of business records, some of the most significant of which come from the office of architect Frederick Chancellor (1825-1918).

Chancellor set up his own firm with offices in Chelmsford and London in 1860. Architectural historian James Bettley has identified over 730 of his works, 570 of them in Essex, and judges him to be “without doubt the most important architect practising in Essex in the second half of the nineteenth century”. He worked on many different types of buildings, including private houses, commercial buildings, public buildings including schools and hospitals, and farm buildings. In his later career he was best known for his work on churches, having built or restored over ninety.

The collection comprises over 10,000 building plans, many of them highly coloured and drawn

in beautiful detail. The plans have until now not been fully catalogued, and stored in large bundles, making them difficult to access, and they are obscured by layers of dust and dirt.

Thanks to two grants (£9,500 from the National Manuscripts Conservation Trust and £5,000 from the Essex Heritage Trust), we have started a project to conserve, catalogue, and re-store these plans. The grant money will pay for materials to clean and repackage the plans, and a team of volunteers has been recruited to carry out the cleaning. The cleaned plans will then be catalogued by our Archivists.

As well as floor plans and elevations, often highly artistic in themselves, there are also detailed decorative schemes, for example of church altar pieces. Most plans are fairly robust and require only surface cleaning and a few repairs, but some are on tracing paper, which presents a greater challenge, especially the very large ones; one

“It's mucky - at the moment, but not for much longer!”

detailed drawing of a church door, for example, is half the size of the final door.

Volunteers' spirits are high as they get to grips with the collection: “It's mucky - at the moment, but not for much longer!” says Anne Hornett. It's very satisfying work, she says, “I love it ... some of them are just incredible, gobsmacking. I've never seen anything like them”. Like Anne, volunteer Sam Foley says “I enjoy it ... working with these documents is awesome, you'd never get a chance to see them otherwise”.

The project is expected to take a number of years, but researchers will soon benefit from the work going in to making the Chancellor collection more accessible.

Hannah Salisbury
Essex Record Office



Archivists and historians look over some of the papers of Fred Cartwright, general manager of Port Talbot steelworks. Image courtesy of Swansea University.

Steel Connections

Stacy Capner explains how a recent conference is part of wider efforts to raise awareness of the Welsh steel industry.

In the unique industrial setting of Tata Steel's Port Talbot works, archivists, academics and new researchers came together for *'Steel Connections: Historical Records and New Research on the Steel Industry in Twentieth-Century Britain'*. The conference was organised by Dr Louise Miskell, of the Department of History and Classics, Swansea University, and supported by the Economic History Society. It forms part of a wider push to promote the use and awareness of the records of the Welsh steel industry.

The morning consisted of talks by up-and-coming historians presenting exciting new research on the steel industry. Topics included the occupational health of Scottish steelworkers, the influence of Middlesbrough's steel magnates on the manufacturing town and the origins of steelmaking in Port Talbot. Bleddyn Penny's talk 'Treasure Island? Port Talbot, Steel and the Affluent Worker, 1951-1965', showcased some of the preliminary findings of his PhD study at Swansea University. The papers drew upon archival resources including oral histories, records of the Iron and Steel Trades Confederation and records relating to steel

companies held at The National Archives. A constant thread throughout the day was the importance of opening up the records of Wales' major steel companies and trade unions in order to support future research on steel in twentieth-century Britain.

The afternoon was based around the scope and potential of archive collections. Dr Valerie Johnson, Head of Research at The National Archives, presented a persuasive case for the use of business archives in historical research. The British Steel Archives Project at Teeside University was showcased as a successful example of what can be achieved through a diverse range of funding and inventive community engagement activities, with Dr Joan Heggie reflecting on her work as project manager. Stacy Capner, Business Archives Development Officer for Wales, spoke about the survey work for Archives and Records Council Wales (ARCW) to identify the scope and extent of collections held in public and private hands. The session gave the chance to reflect on what has been done on Teeside, the similarities and differences with the position in Wales, and the potential for taking things forward.

“

A constant thread throughout the day was the importance of opening up the records of Wales' major steel companies and trade unions.

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The conference was wrapped up by Dr Louise Miskell who introduced her initial impressions of a significant collection of material which has been temporarily deposited by Tata Steel Records Centre at Swansea University. During ARCW's survey work, the correspondence and subject files produced by the General Manager of Port Talbot Steelworks, Fred Cartwright, were identified as having important research potential. The collection is being catalogued at the Richard Burton Archives and academics at the university have already begun identifying material of great interest. Dr Miskell, speaking about the material said: 'Key figures in the steel industry have until now been conspicuous by their absence from the industrial history of 20th century Wales. We need to know much more about how people like Cartwright operated. We also need to know more about the wider impact of the steel industry on communities like Port Talbot.'

In recent years, Archives and Records Council Wales, its member organisations, and CyMAL have taken a collaborative approach to business archives and this will continue with the work on steel archives. Moving forward, partnership work will be explored involving archives, library and museum professionals, academics, the steel industry, trade unions and community groups.

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Stacy Capner

Archives and Records Council Wales
.....

ARC magazine is a great read - but are you also reading **ARA TODAY?**



ARA TODAY is your fortnightly e-newsletter. If you haven't been reading it, you may not know about the latest training courses, the availability of bursaries, special member discounts, what the latest sector research is telling us.... Every issue also has up-to-the-minute news from the ARA's Chief Executive.

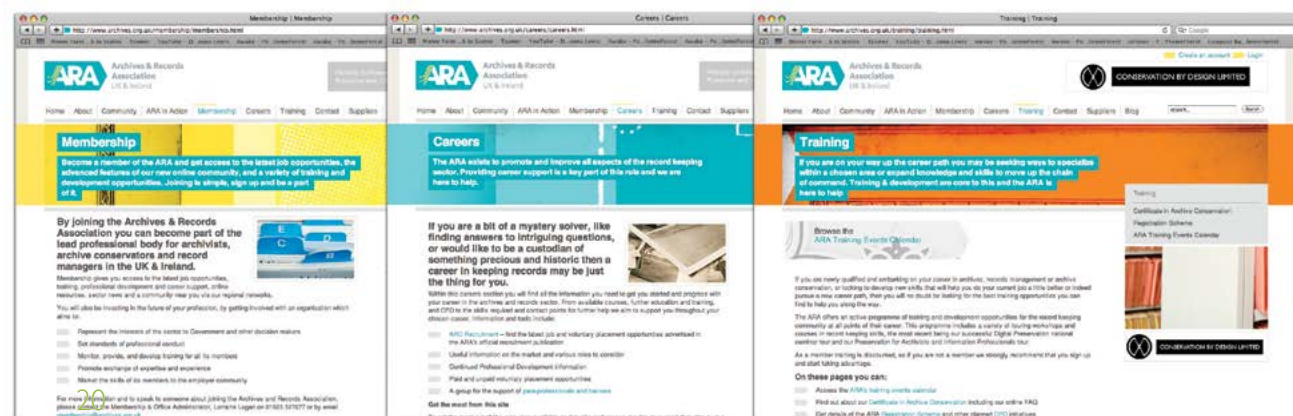
If you're not receiving ARA TODAY in your inbox, you may need to add ARAToday@news-archives.org.uk to your address book to make sure your newsletter is not being rejected – or talk to your local technical colleagues.



When did you last click on 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.

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Design to a body for a motor omnibus, 1934, ref: LT000554/013.

Advocacy for Business Archives

Tamara Thornhill outlines the steps taken to demonstrate the value of the archives at Transport for London.

Business Archives can often struggle to find an identity and a voice, both within the business that they serve and in the minds of the public at large. Transport for London (TfL) Corporate Archives is no exception. We find ourselves frequently answering the question, often unprompted, what is Transport for London Corporate Archives and what do we do? In our publicity, our strategy material etc., we grandly claim to be 'preserving the corporate memory'. And we usually get met with blank expressions! What we mean is that we are aiming to be the memory of the business, a place that holds the knowledge and the evidence of commercial and non-commercial activities of the past. This is what all business archives should be.

Over the past 3 years, the Archives has embarked upon an intensive programme of advocacy, based upon a clear communications plan. We realised that we needed a communications plan in order to ensure that a clear strategy is in place to deliver the following objectives:

- Increasing ease of access to the services and collections
- Increasing the number of internal and external users of the Corporate Archives Service
- Establishing a vocal support for the Corporate Archives Service

www.archives.org.uk

- Raising the internal and the external profile of the service
- Promoting the long term viability of the collections and the Corporate Archives as a key asset for Transport for London

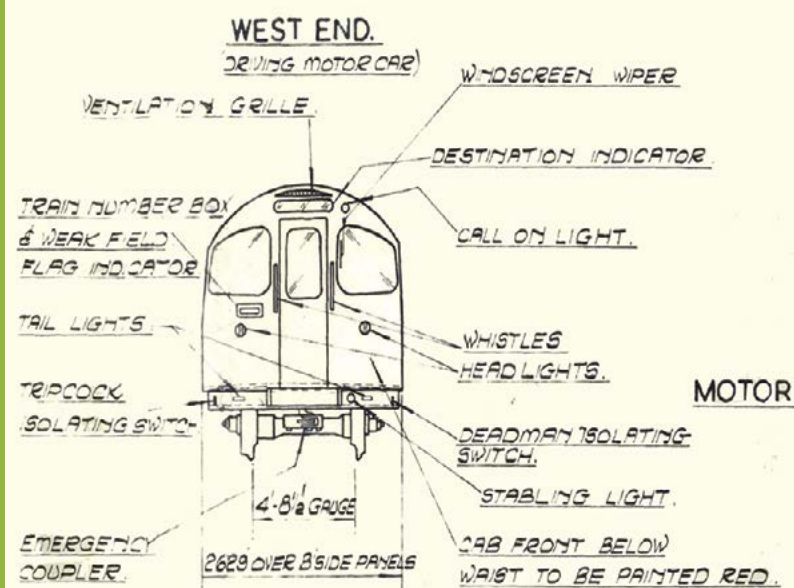
These objectives ally with our strategic objective of preserving the corporate memory and making collections accessible to TfL personnel and the public.

It was identified that internally, the Corporate Archives needs to communicate effectively on a very regular basis with the following:

- London Transport Museum
- Operational Property
- Commercial
- Marketing and Communications
- Other internal users

Externally, the following priorities were identified:

- Internet
- Exhibitions
- Talks
- Student Placements
- External Enquirers



Drawings of the general arrangement of an underground motor car, 1983, ref: LT000692/008.



150 and Counting exhibition, held March 2013.

The plan examines each of the identified areas in depth, looking at drivers for communication and ways to achieve. As a result, key deliverables for each stream of communication and advocacy are established. These are worked towards over the course of a year, hopefully becoming an in-place procedure by the time the yearly review of the plan is held.

All of the advocacy work is designed to raise our profile, but to do so in a manageable way (or as manageable as possible!). At the heart of all of this effort however is the core objective of increasing our internal user base and making us an integral resource for the business.

TfL is an organisation that can be said to date from 1902 with the formation of the Underground Electric Railways Company of London, and certainly from 1933 with the establishment of the London Passenger Transport Board, both of which inherited many predecessor companies. TfL covers road, river, rail and all forms of transport upon them. The organisation has c.29,000 employees all helping people in London to make over 9.5 million journeys each weekday on bus and tube alone. The organisation has responsibility for London Underground, London Buses, London River Services, Docklands Light Railway, London Overground, Tramlank, maintaining the Congestion Charge, maintaining 580km of main roads and all of London's traffic lights, promoting cycling and walking, Dial-a-Ride, Cycle Hire, Emirates Air Line Cable Car, regulating the taxi and private hire trade, and Victoria Coach Station. This means that the organisation has employed easily over 500,000 people in its history, and we today are trying to ensure that their knowledge does not remain tacit.

The Archives is responsible for capturing documentation that charts the development of London's transportation systems,

joint working as a common theme, innovation in design as a key part of TfL's story, evidence around the development of this centralised organisation - and we deal with the administrative nightmares of a collection that dips in and out of public and private status!

The TfL Corporate Archives collection equates to a collection of over 18,500 boxes containing more than 150,000 files, and consists of records on policies, planning, design, finance, health and safety, architecture, lost property, property, and more. Our readers are students, genealogists, academics, internal staff, authors, the media, and just those with a particular interest. They research topics such as the history of the organisation, technology, family history, architecture, art and design, property history, social history, prominent people, transport history, and the history of particular London neighbourhoods. But pleasingly, on a day to day level, internal users now constitute our second biggest user base. We have recently helped the Freedom of Information team, the Intellectual Property Rights team (copyright), Land and Vesting team (protecting assets from outside development and works), solicitors, the Heritage team, and the Press Office.

So we return to the perpetual problem for business archives and business archivists - how are we relevant, especially to the businesses that we are there to serve? How can we claim to be at the beating heart of the business? The business archives of TfL are important because we preserve the evidence for our knowledge. How does the business know what it knows? Because it has the evidence in its archives. How can the business prove its decisions and rights? Because the evidence is preserved and made accessible.

Tamara Thornhill

Transport for London

The Archives Hub: In the business of raising your profile

Jane Stevenson highlights the benefits of the Archives Hub to both archives and researchers.

The Archives Hub (archiveshub.ac.uk) is all about both search and discovery; searching for the expected and the known, discovering the unexpected and the unknown. It brings archive collections together, at an intellectual level, in order to enable the researcher to save time and energy, and it may reveal archives that have been separated, lost or overlooked. By bringing descriptions together in this way, a researcher can find connections that have never before been made. The more collections that are described on the Archives Hub, the more opportunities researchers have to work with new evidence and make new connections.

An archive collection, whether it be held in a business archive, specialist repository, university archive or elsewhere, can be full of surprises. The nature of the holding institution can sometimes belie

the reality of an archive collection. Within the profession, we know that we shouldn't make assumptions about what a collection contains, but the public aren't always aware of the nature of archives. We know an unlikely source can provide invaluable evidence for a researcher, but we need to ensure that they find this source; that they have the opportunity to explore and get to know the archive collections that are out there.

The account books, minutes, correspondence, etc. you may find in a business archive can provide evidence of so much more than financial transactions or business dealings. Business archives can encompass the social, political and economic. So many business archives contain diverse collections, spanning hundreds of years of history and reflecting the lives and interests of individuals and society as a whole, therefore it is important

to ensure that this diversity is known about, or can be discovered, by researchers who may not think of using a business archive.

A researcher interested in the history of coffee might make a subject search for 'coffee' on the Archives Hub. This brings together archive collections from seven repositories, covering the co-operative movement, estate papers, coffee companies, architecture and international trade. A subject search for 'linen industry' brings together papers about the state of the linen industry in Britain in the 18th century, the papers of various linen producers and drapers going through to the 20th century, papers relating to the Departmental Committee on the Linen Trade in Ireland in the early 20th century, and records of the British Linen Bank, held at Lloyds Banking Group Archives. It is this ability to draw collections together by theme,

“The Hub has been a great way for us to raise awareness of our collections to one of our key research audiences, the higher education sector. The Hub team are really innovative and are always looking for ways to improve the site and engagement with wider audiences.”

bringing business archives alongside a whole range of other archives, that the Archives Hub offers.

It is free to join and contribute to the Archives Hub, and there are different levels of participation, to fit in with your resources and your objectives. You can select key research collections, or aim to represent your entire holdings. You can describe at collection level, series level or item level. You can add descriptions whenever you wish and you can link back to your own catalogues, at any level you wish. You can also include images to be displayed on the Hub, ranging from just one image at collection level, or a whole digitised collection.

We work to increase the impact of archives. We have significant numbers of people coming into the Hub via search engines, so we attract those who know and value archives, and those who may be new to the value of archives for their research. We also contribute to the Archives Portal Europe (APE: <http://www.archivesportaleurope.net/>) and we have over 8,000 followers on Twitter (twitter.com/archiveshub). Once a researcher has discovered the Hub,

they can explore the collections by subject, name or keyword, date or title. They can also browse our features, to get a good overview of what archives can offer.

The Archives Hub strives to be innovative with the data we have, working on behalf of our contributors for the benefit of research. Our most significant innovations project has been around Linked Data. The project has involved ground-breaking approaches to archival descriptions, in line with the Linked Data principles of making data fully machine processable and linking data sources in different ways. The potential is for Linked Data to completely break down barriers between data sources, enabling researchers to pull together whatever they need for their research. You can read more about some of our work on the main Archives Hub blog: <http://archiveshub.ac.uk/blog>.

If you would like to be a part of the Hub, please do get in touch (email: archiveshub@mimas.ac.uk). We can provide more information and advice about how you can contribute, and help with ensuring your descriptions are effective in an online environment. We try to take data from different systems through export, and if you have an API (application programming interface, or machine interface) we can also investigate using it to take your data. We are just now working on a project to take data via OAI-PMH (The Open Archives Initiative Protocol for Metadata Harvesting). But remember, if you are a smaller archive with few resources, you can just provide one description of your collections, or a few descriptions of key research collections. A little, done in the right way, goes a long way once you are on the Web.

Jane Stevenson

The Archives Hub

The Business of a New Town

Aidan Haley discusses one of Scotland's new towns and the archive that records its creation and development.

On 12 April 1962, 6,692 acres in the valley of the River Almond were selected as the location of Scotland's fourth new town - Livingston. Empowered by the Secretary of State for Scotland, the Livingston Development Corporation had two primary purposes, to provide overspill housing for persons displaced by slum clearances in inner Glasgow and:

“To create a new focus of industrial activity in the central belt of Scotland and.... at the same time revitalise with modern industry an area hitherto largely dependent on the mining of coal, and of shale, which has now ceased.”¹

Armed with beneficial tax rebates, accommodation that was purpose built to individual needs, and a persistent marketing campaign, it is in this area of economic growth that the Livingston Development Corporation was most successful. In 1962 there were just over 200 people employed in the designated area, by 1995 this number stood at 25,694. A catalogue of the records of the Livingston

Development Corporation has recently been completed using funding from an NCGS grant given in 2012. The archive is vast: 2,500 commercial files, 8,000 registry files; 15,000 photographs; over 20,000 maps and plans; statistics, censuses and surveys; feasibility studies; design briefs; financial reports; advertising posters, brochures and videos; Board minutes and Board papers.

Although the records do not contain the minutiae of activities of individual businesses, the Corporation's multiple functions as planner, architect, engineer, marketer and commercial landlord have resulted in a collection that captures the broad transition from an economy rooted in primary industries to one where technology, science, and the service industries predominate.

In the planning of Livingston in 1963, the Corporation zoned the town to include two industrial estates. By the 1970s a third industrial estate had been added, along with a high technology park, Kirkton Campus. The first of its kind in Scotland, Kirkton Campus focused on research and development businesses and was soon home to firms representing microelectronics, pharmaceuticals, medical instrumentation and the computer software industries. By the time the Nippon Electric Company opened its 127 acre semiconductor plant in 1983, Livingston had secured its place as an integral part of 'Silicon Glen'. Nippon Electric Company would go on to invest £750m in its Livingston operations over nearly two decades and employed 1,600 staff at its peak, but it was only one of several global conglomerates that "Made It in Livingston" and

“Livingston secured its place as an integral part of 'Silicon Glen'.”

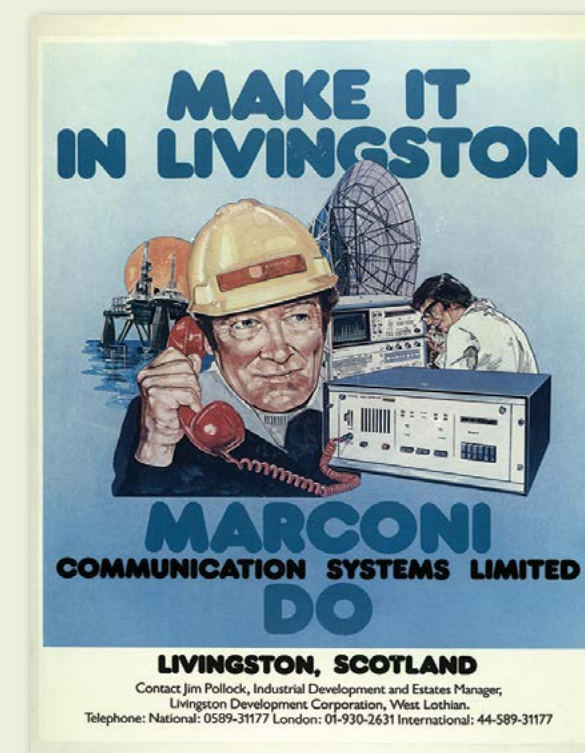


Chinese Premier Visits the Ferranti Plant, 1985 (LDC/TD/2/7/19/266).

which included Canon, Nikon, Mitsubishi, Panasonic, Seagate, Burr-Brown and Shin-Etsu.

In most cases the Corporation refused to sell its assets and retained ownership of all land within the designated area of the town, instead providing long-term leases of twenty-five years. As a result, the Commercial Directorate's tenants' files delineate the Corporation's interaction with clients for up to three decades. Taken in conjunction with the Technical Directorate's (Architecture, Engineering, Quantity Surveying, Direct Works) files, the changing needs of industry from the 1960s-1990s are revealed as

Livingston Development Corporation advertising - Marconi Poster, 1970s (GB1829/LDC/CD/1/1/5/33).





Artist's impression of Livingston Town Centre (LDC/TD/2/7/6/224).

the Corporation found ways to provide an uninterrupted power supply or 'clean rooms' that were a thousand times cleaner than an operating theatre. The records provide exhaustive technical data on nearly every purpose built factory and commercial building in Livingston from 1962-1996.

The changing patterns of consumerism in Scotland are also charted in the creation of "The Centre". First planned by the Corporation in the late 1960s, Almondvale Shopping Centre opened in 1977 with 320,000 square feet of retail space. As of 2013 the mall has rebranded, tripled in size to over a million square feet, has 155 stores and dominates the town centre. As with its industrial assets, the Corporation did not sell the shopping centre out right, but leased the property to Land Securities Ltd. Rental income from The Centre was a major source of revenue through the 1980s and into the 1990s.

After 34 years, the Livingston Development Corporation was dissolved in March 1997, its assets sold to commercial enterprises or transferred to the new unitary authority, West Lothian Council. The Corporation left behind a town of rather grey and monotonous housing, but its economic achievements have never been doubted. Despite the closure of the Nippon Electric Company plant, and the withdrawal of several other microelectronic firms, Livingston still continues to enjoy an economic infrastructure that makes it one of Scotland's strongest New Towns.

Aidan Haley

West Lothian Council Archives

¹ First Annual Report of the Livingston Development Corporation, 1963 (p.151)

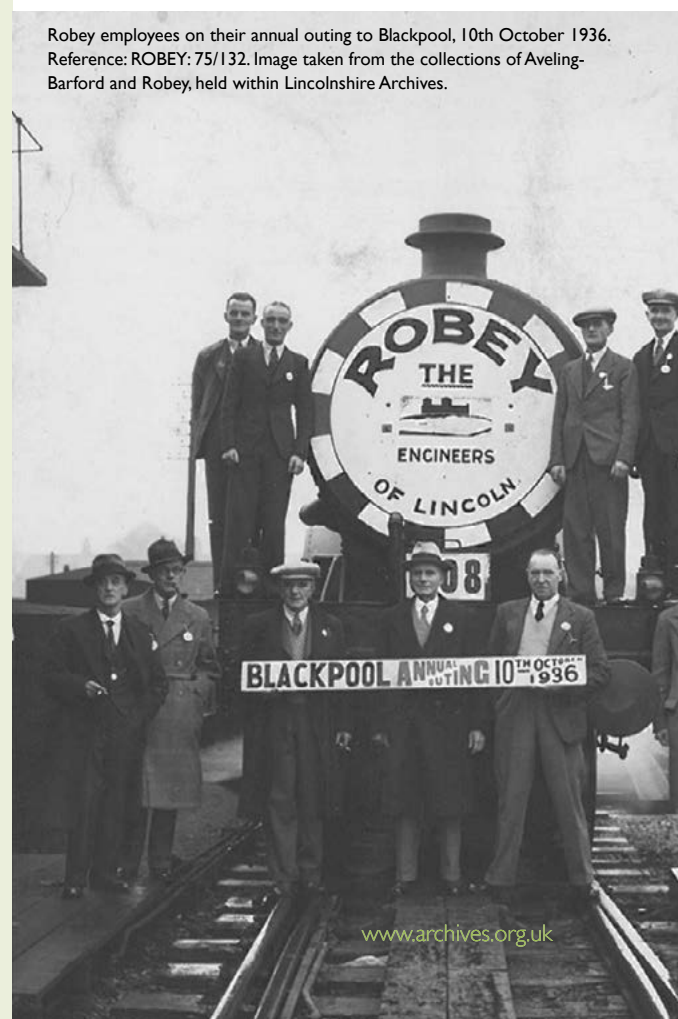
Images copyright resides with West Lothian Council.

Rolling the World Project

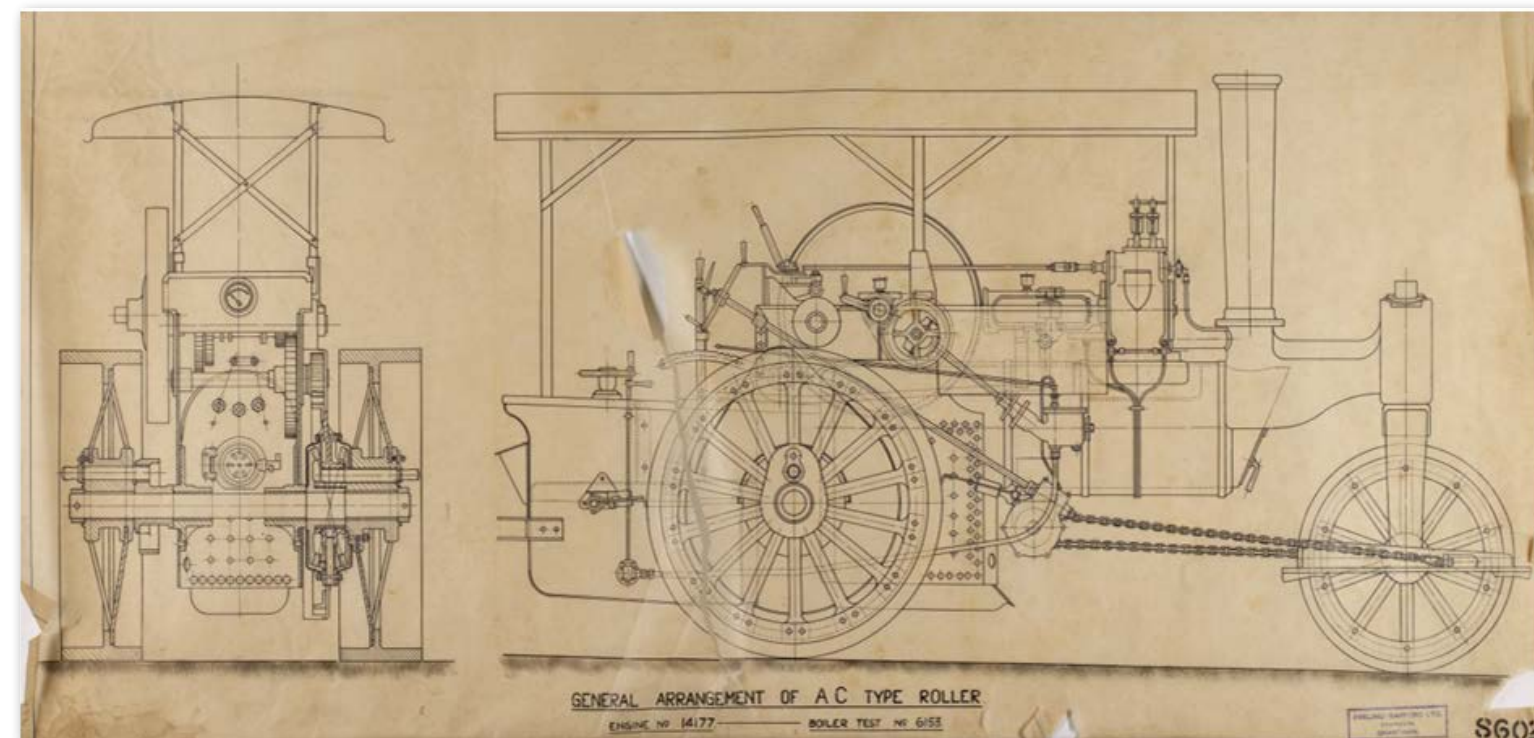
Hannah Raeburn reports on the cataloguing of the Aveling-Barford and Robey collections at Lincolnshire Archives.

The business collections of two Lincolnshire heavy industrial engineering firms, Aveling-Barford and Robey, have been united together under one cataloguing project 'Rolling the World'. The aptly named project emphasises that the products of these two firms were widely sold and distributed across the globe. This reflects an international as well as a regional significance for both collections, with both these Lincolnshire based firms being among the

Robey employees on their annual outing to Blackpool, 10th October 1936. Reference: ROBey: 75/132. Image taken from the collections of Aveling-Barford and Robey, held within Lincolnshire Archives.



www.archives.org.uk



General arrangement of an AC type steam road roller. An example of one of the engineering plans that was in need of digital preservation. Reference: 2-AB/5/1/8602. Image taken from the collections of Aveling-Barford and Robey, held within Lincolnshire Archives.

leading manufacturers of agricultural machinery from the mid-19th century onwards. The major parts of both collections were deposited by the firms themselves between 1970 to 1990, while their businesses were in decline. Lincolnshire Archives was able to secure funding, through the National Cataloguing Grant Scheme in 2011, in order to hire a full time archivist for 18 months to catalogue both collections and make them fully accessible to users. Before the start of the project only one archivist had a working knowledge of Aveling-Barford, leaving the other company Robey and its records completely inaccessible. The project is now in its final stages and is due for completion at the end of this year.

There have been many challenges when faced with the cataloguing of two separate engineering firms; notably the size and complexity of the deposits. For example, the firm Aveling-Barford came into being in 1933, as a result of the amalgamation of the country's leading manufacturers of road rollers: Aveling & Porter of Rochester and Barford & Perkins of Peterborough. The former was one of the largest manufacturers of steamrollers and traction engines in the world and the latter was a market leader in motor rollers. The collection held within the Archives consists of 36.2m2 of records that date from the 1860s to the 1980s. It was, therefore, necessary to devise a structure that reflected the previous subsidiary companies before the merger of Aveling-Barford in 1933 and also later, with many subsidiaries being developed after 1945. So far 1,265 item level descriptions have been entered on to Calm.

Robey is the smaller collection with 28.9m2 of records. The firm Robey was founded in Lincoln in 1854 by Robert Robey, making portable steam engines and thrashing machines. The firm expanded rapidly by the turn of the century, manufacturing products that included: traction engines, portable engines, thrashing machines, road rollers, winding gear and stone crushing equipment. This collection has been comparably straight forward to catalogue; however, there has been less research into the company itself, compared with Aveling-Barford, where enthusiasts and researchers have compiled many works upon the company. This lack of research will hopefully be addressed in the future, with this project to raise the profile of Robey.

Parallels can be drawn from the records of these two collections. Both provide a wealth of engineering plans, with 20,000 engineering plans from the Aveling-Barford collection alone. In addition there are many manufacturing records, such as registers, order books and an extensive collection of operating manuals, and maintenance instructions for many of its products. These items are invaluable for enthusiasts who wish to maintain their machines in working condition, and Lincolnshire Archives receives many requests to copy these documents from Australia, India and Latin America, as well as the UK.

The records from the two collections are in fairly good condition apart from occasional remnants of oil and soot! However, while cataloguing the engineering plans of Aveling-Barford, some have been identified as



Barford & Perkins motor roller taken within China or Hong Kong. Reference: 2-AB/1/10. Image taken from the collections of Aveling-Barford and Robey, held within Lincolnshire Archives. being in need of preservation, with some being badly torn or faded. The Archives has therefore been taking digital images of the worst affected plans, in order to help preserve the records while providing access to future users.

The acquisition of the many social and personal records linked to the two firms, such as internal magazines, press cutting books and photographs, make these collections unique in offering a complete history of the companies. By raising their profile through this project, we hope to encourage users to access this wealth of records, which has previously remained fairly untouched.

Another aspect of the project has been the discovery of unusual records associated with the two firms. Catalogues, reports and correspondence within the Robey collection have uncovered new information into sisal production. This helps highlight some of the other manufacturing avenues that the companies explored and are less known for.

One of the potential outcomes of the cataloguing project is to encourage future volunteer projects, working on engineering plans or some of the several thousand photographic prints and glass negatives which, sadly, this project didn't have time to deal with.

The completed catalogues will be available online via the 'Lincs To The Past' website www.lincstothepast.com, together with sample images of documents, photographs and plans. By cataloguing the records of these prestigious firms, Lincolnshire Archives hopes to raise awareness of these important collections and to build a platform for the future to develop the industrial heritage that is significant to the city and county.

Hannah Raeburn
Lincolnshire Archives

The Pub, its Landlord, and his Dog

Kenneth Thomas discusses an old photograph, its digital copy and the unexpected outcome of a digitisation project.

What happens to an old photograph when it's scanned and digitised? What do you lose, and what do you gain? And if you have a large series of photographs... then how do you find the funding and resources for such a potentially long project? What are the copyright implications of copying photographs, and what do you do with the digitised snaps when the project is over? Or, in other words, why are you doing all this in the first place?

To be honest, scanning our large collection of black & white photographs of Georges' public houses in Bristol was never seriously on my agenda. Georges' was a medium-sized brewery and large enough to have an estates department to manage its public house portfolio. From the 1930s onwards it was this estates department that commissioned commercial photographers in Bristol to shoot the series of 500 or so pictures we now have in the Heineken UK archive. To the Georges' estates department the photographs constituted a pictorial record of their holdings; to us they form an interesting collection of archival photographs.

However, scanning the collection was never on the cards. Until about two years ago. It was then that Rynholdt George approached me and offered to scan the entire collection. Rynholdt, I should explain, is a direct descendant of William Edwards George who led the company in the late 19th century and, in turn, related to Philip George the founder of the brewery in 1788. Rynholdt had the technical know-how and the equipment. He was also willing to carry out the work in his spare time just for the love of it all, and to help preserve a record of his family's brewery for future researchers. This was the sort of volunteer that any



White Swan Inn, Swineford, near Bristol, c.1955, Heineken UK archives ref: CA/P/374. Image courtesy of Heineken UK Archives.

“There was a little terrier dog behind one of the ground floor windows looking straight at the camera.”

archive would welcome and, in only a few months, Rynholdt had the whole collection scanned and indexed, and a copy of his work was added to my laptop.

Then, slowly, it occurred to me there was a difference between the original hard copy photographs and their scanned twins. The original 1950s print of, say, the White Swan Inn at Swineford, between Bristol and Bath, had physical qualities. It was 11 inches by 8 in size, and that size was fixed. It felt old and worn, and it had very slight wrinkles and almost imperceptible bumps in it. It had an old smell, not so much musty but it had a definite aroma that you don't often come across anymore. I could touch it, gently run a finger over the image and feel the edges, and this gave me a connection to it. That connection bordered on an emotional attachment, and I felt very contented just looking at it and touching it, with its aroma flooding my senses. I had a sense of the time it was taken - this archive record had the ability to transport me back to the 1950s and, instinctively, I

seemed to understand its historical context. It was an empathetic experience.

I then looked at the scanned image of the White Swan Inn on my laptop screen. At first I was perplexed. There was no aroma, no physicality and, seemingly, no empathetic connection. But the image was sharp - in fact much sharper and clearer than the original, the scanning process having ironed out the wrinkles and bumps to leave it richer and more vibrant. It was so clear it was almost as if I was looking at the actual pub itself and not a photograph at all. And, unlike the 11"x8" original, I could alter its size by zooming in. The more I zoomed in, the more I could see and, surprisingly, the digitised image refused to disintegrate into pixels. I could see the number plate of the motorcycle outside the front door, the landlord's name (Edward Wakefield) above the door and, most surprising of all, a dog. There was a little terrier dog behind one of the ground floor windows looking straight at the camera. Mr Wakefield's dog was looking at me

from about 1955 and I could see his or her face, and alert ears, and lively eyes and tensed body. Once again it was an emotional, empathetic and very satisfying experience, and once again I understood implicitly the historical context of the image.

Perhaps all archive records have this dual power - one part coming from the physical document itself, the second from the information contained in that document. It works for the White Swann Inn at Swineford, and maybe for all of the photographs in our scanned collection. Scanning technology had created this second digital dimension, but its power was only apparent when combined with its first, physical doppelganger. I told myself that's why we did the project in the first place... although, admittedly, we had no idea what the end result would be when we started!

Kenneth Thomas
Heineken UK

The Cautley and Barefoot Collection

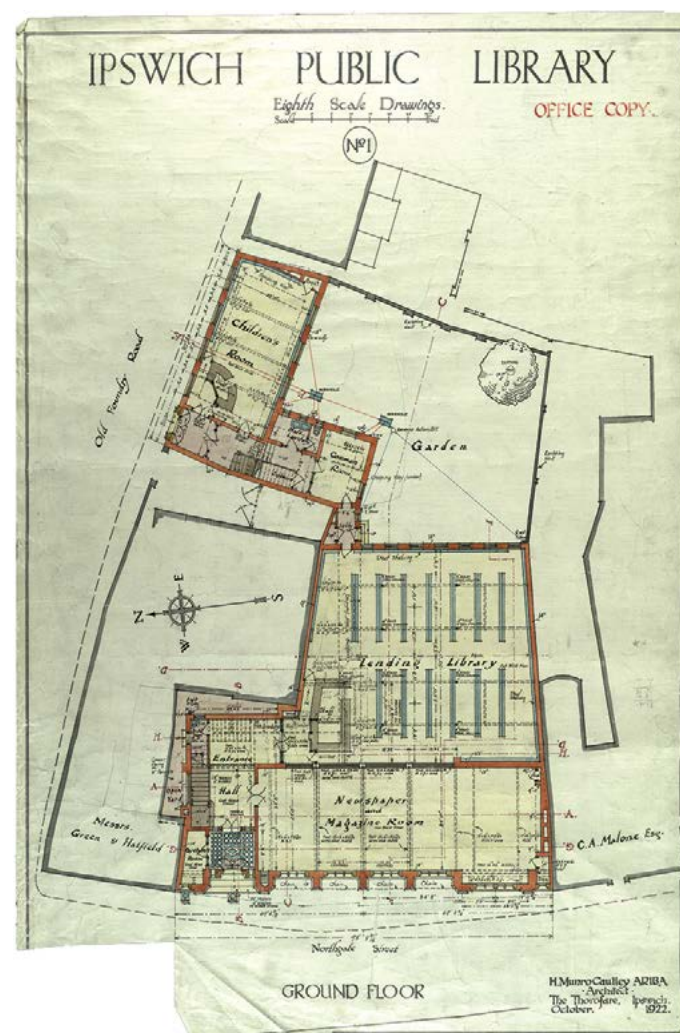
Hilary Ritchie introduces an important architectural collection being made accessible at Suffolk Record Office.

The Suffolk Record Office has been awarded a grant to catalogue the Cautley and Barefoot collection, housed at Ipswich Record Office, as part of the *National Cataloguing Grants Programme for Archives*. The collection is of national and regional importance, especially to those studying inter-war architectural activities or post-war modernism. The application was supported by The Twentieth Century Society, RIBA Suffolk, Ipswich Borough Council, The Ipswich Society and The Friends of the Suffolk Record Office. The two year project aims to sort, catalogue and repack the collection.

The material relating to the architects partnerships Cautley and Barefoot and Peter Barefoot and Partners consists of about 159 linear feet dating from c1892-1994 (Reference: SROI HG400). This includes documents, papers, contracts relating to the businesses, rolled architects plans, specifications, photograph albums, slides and catalogues and brochures. In 2008 Mr Guy Barefoot, the grandson of Leslie Barefoot, converted the long term loan to a gift.

The Cautley and Barefoot collection represents a seamless 'dynastic' architectural tradition starting with the important Ipswich architect Frederick Barnes (1813-1896). From this the firm evolved into Barnes & Bisshopp, Bisshopp & Cautley, Cautley and Barefoot and Barefoot and Gilles (c.1989 to present).

Henry Munro Cautley (1875-1959) was articled to Henry Bisshopp in 1891 before they went into partnership together as Bisshopp and Cautley in 1901-1913. Cautley appointed a young assistant, Herbert John Leslie Barefoot GC (1887-1958), in 1919. Leslie, who had moved to Suffolk after his war service, lectured on building construction at the Ipswich School of Engineering from 1924. He became a partner in 1928 (when the practice



Ipswich Public Library ground floor plan, architect: H Munro Cautley, October 1922, reference: HG400/2/159/12/1. Image courtesy Suffolk Record Office

changed its name to Cautley and Barefoot) and they were later joined by Peter Barefoot, Leslie's son. Following the deaths of Munro Cautley and Leslie Barefoot, Peter Barefoot continued the practice, moving to offices in Silent Street, Ipswich in 1970. In 1989 London Architect Roger Gilles and Peter Barefoot Architects formed the present business, Barefoot and Gilles.

H Munro Cautley was Diocesan architect for the Anglican Diocese of St Edmundsbury and Ipswich from its formation in 1911 until 1947. During this time he designed three churches in Ipswich and was also responsible for overseeing all other architects' designs for restorations and new buildings. Cautley was an enthusiastic medievalist, and all his work shows his passion for 15th century art and architecture.



A box of the Cautley and Barefoot Architects' collection before sorting, cataloguing and packing. Image courtesy of Hilary Ritchie, Project Archivist, Suffolk Record Office.

Leslie Barefoot was responsible for the design and construction of numerous buildings in East Suffolk including private houses and hotels. Leslie's mock Tudor style can be seen in the development of several small central pedestrian shopping streets in the centre of Ipswich. He was President of the Suffolk Association of Architects from 1936-1938 and of the East Anglian Society of Architects in 1938. Leslie Barefoot served with distinction in the Royal Engineers from 1939-1945 and returned to the practice after the war.

The collection includes about 730 rolls of drawings contained within over 142 boxes. The firm supplied the record office with two hand lists. The first lists the rolls by subject, e.g. church alterations, war memorials, rectories, hospitals, houses, banks, schools etc. The second list is arranged by job number. Major clients of the firm include Lloyds Bank, Ipswich Borough Council, Ipswich and East Suffolk Hospital, Ipswich School and Tollemache's Brewery.

The plans are on tracing paper, bond paper, blueprint, Gel-lithograph (velography) or Diazotype (dyeline/ozalid), and are divided into rolls of prints, negatives and specialist drawings. There is a considerable amount of duplication and these extra items are being removed at the time of listing. A team of volunteers is repackaging the rolls, placing them in tubes and then wrapping them in paper. The volunteers are also inputting the project archivist's handwritten slips lists onto CALM, our

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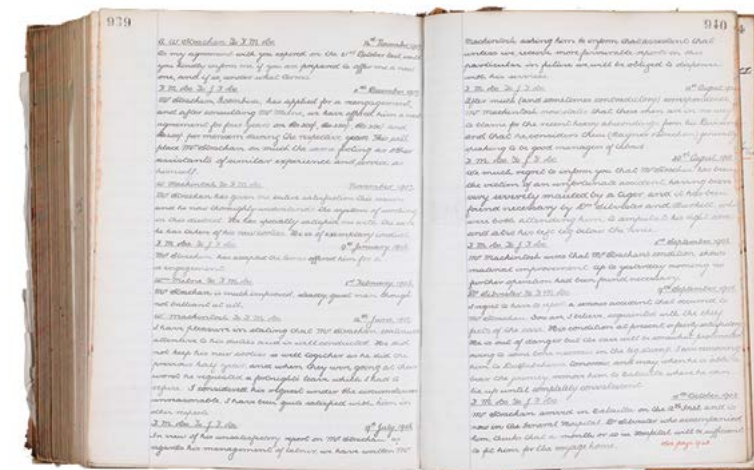
electronic catalogue database. As the plans are being listed interesting items are being identified to be used in displays and for digitisation (images can then be attached to the electronic catalogue record).

Cataloguing this collection will be of great benefit to researchers who are interested in business property, houses and church history studies - about 25% of our users. The plans link to other material in our collections, such as Ipswich Borough Council and Felixstowe Urban District Council Building Plans, the archives of Suffolk parish churches and the Diocese of St Edmundsbury and Ipswich, RIBA and the Church Plans On-line website <http://www.churchplansonline.org/>. They will also help communities and individuals who are trying to find out more about the history of the buildings in their area.

Hilary Ritchie
Suffolk Record Office



Construction of the New Tay Viaduct, 1886, © Network Rail Corporate Archive.



“Resources have been developed to encourage the use of business archives by creators, custodians and researchers.”

Managers' and Assistants' Letterbook, James Finlay & Co., ref. UGD 91/1/6/3/1, © University of Glasgow Archive Services.

The Working Archive

Kiara King highlights a campaign celebrating Scotland's extraordinary working archives.

'The Working Archive' is a year-long archive awareness campaign for Scotland. Launched in April 2013, the campaign is championed by the Scottish Council on Archives and was conceived to support the implementation of the five-year National Strategy for Business Archives in Scotland.

The aims of 'The Working Archive' campaign are to encourage archives, their users and the public at large to celebrate the heritage of Scotland's businesses - the stories of individual Scottish companies; the records of products that were produced or manufactured in Scotland and exported around the world; and the archival legacy of working Scots of all kinds, whether in business, farming, healthcare, education, the church or government.

A recent data mapping survey, funded by the Archives and Records Association and based on data from the National Register of Archives, identified 6,122 Scottish business archive collections, ranging from small single-volume archives of farm estates and shopkeepers to huge shipbuilding collections that occupy hundreds of metres of shelf space.

The enormous scope and variety of these collections means that they are a wonderful resource and the implementation group for the National Strategy for Business Archives in Scotland is keen to ensure that the business community and wider public make the most of them. From genealogical and academic research, creative inspiration and wider community engagement to business marketing, legal research and product development,

business records have huge value and a multiplicity of uses. The central role business and the economy play in all our lives also means that such collections are an important source of information about local, regional and national identity and heritage.

Since 2011, the National Strategy for Business Archives in Scotland has been working to ensure that our important business heritage is documented and that business



The working archive campaign logo.

archives in Scotland are valued, representative of economic activity and innovation and accessible to all. Resources have been developed to encourage the use of business archives by creators, custodians and researchers and many well known Scottish brands, such as Tennent's, Harris Tweed, The Royal Bank of Scotland and John Murray publishers, have contributed online case studies to share how their archives have been used to celebrate and market their past, engage customers and communities and creatively reuse archive material.

'The Working Archive' campaign will support such Strategy-related activity throughout 2013-14 by organising events and opportunities that promote business archives and encourage both custodians of collections and the public to get involved. The first major event of the campaign was a collaborative exhibition - 'Scots at Work' - hosted by the National Records of Scotland. From Antarctic adventure to tartan, from banking to engineering, and from coal to the world's best-selling whisky, the exhibition drew together treasures from a range of private and publicly-held business-related archives for the first time to celebrate the legacy of working Scots.

The campaign also aims to raise awareness of how archives and archivists work. It is an opportunity to highlight the special role that archivists play and how hard archives work for the communities and organisations that created or care for them, and the people who use them. It is hoped that every archive in Scotland, whether large or small, private or public, will support the campaign in some way, by contributing imagery or stories or by undertaking awareness initiatives under 'The Working Archive' banner.

Archivists can participate in the campaign by contributing an image to 'The Working Archive' online gallery. This features archival photographs of people at work and can be found on the campaign pages of the Scottish Council on Archives' website. Additionally, archivists can help celebrate the people behind the records by sharing stories from their archives about extraordinary working lives on the campaign blog. Visitors to the blog can find out about the tea estate manager working far from home attacked by a tiger, the cashier of The Royal Bank of Scotland who risked his life for the bank during the Jacobite occupation of Edinburgh in 1745, and just how long it takes to process 100 tons of shipbuilding records.

With participation from Scottish archivists (and perhaps archivists elsewhere as evidence of Scottish business and industry is found in archives across the UK) 'The Working Archive' will be able to represent fully the rich heritage of Scotland's businesses and working lives. It is, after all, an awareness campaign that should resonate widely, given that business touches all our lives as both consumers and employees. Business records are a key shared cultural asset that document our collective past and help us understand the present and provide inspiration for the future.

Find out more at www.scottisharchives.org.uk/workingarchive and explore the campaign blog at www.workingarchive.wordpress.com. For the latest news follow the campaign on twitter @WorkingArchive.

Contact the Scottish Council on Archives if you have any enquiries: contact@scottisharchives.org.uk.

Kiara King
The Ballast Trust

Our War Memorials: Back where they belong

Alison Turton reports on a project to reinstate the RBS Group's war memorials.

Over 2,500 employees of RBS Group's British banks were killed on military service during the First and Second World Wars. In a bid to deal with their extraordinary loss, surviving colleagues erected memorials to the fallen in head office locations and, in some cases, in each branch from which a member of staff had gone to war and not returned. Today RBS has over 300 such memorials in its care.

These memorials were cherished by the generations that erected them, and stood as symbols of the close bond between banks and the communities up and down the country in which their staff lived and worked. Over the years, however, hundreds of our branches have been remodelled, moved and closed and in the process a number of our memorials changed location, or ended up in storage for safekeeping.

A decade ago RBS recognised that more proactive management of its war memorials was necessary. Group Archives took the lead. A Group policy was agreed and all of our memorials in offices and branches across the UK were identified and described on a central database. Information about each one was subsequently provided to the Imperial War Museum's National Inventory of War Memorials (now the War Memorials Archive). However, it was the forthcoming centenary of the start of the First World War, to be commemorated nationally in 2014, that provided the spur and the support to get the stored memorials - of which there were over 90 held in the Group archive or branch back office areas - back on public display.

The first stage in the project was to find out more about the stored memorials themselves, when and where they were unveiled and who commissioned, designed and made them. A

variety of records in the archive yielded information, ranging from annual reports and board minutes to staff magazines and branch correspondence. Meanwhile, the rolls of honour we held for both World Wars, which often gave the last office in which staff had worked, allowed us to identify where memorials with named fallen - like the tablets from former Westminster Bank branches - had originally been erected. In this way we could painstakingly track the provenance of our moved and stored memorials.

Once we were clear where the memorials had been unveiled we could put together a plan setting out where each should now be installed. Using our branch archival authority records - which provide histories of each of our past and present branches - we were able to track the branches of each bank open when the memorials were put up as well as identify the successors to their business where the original branch had closed. Infected by Group Archives' passion for the project, our Retail division was hugely supportive of the initiative and helped us to shape the related communication to each branch where a memorial would be installed. We also set up pages on our corporate intranet about our war memorials to provide colleagues with further information and context.

With this planning work done we had now to prepare the memorials themselves for return to public display. We wanted to make sure each memorial looked its best and a conservator in Edinburgh helped us to clean and restore each memorial. The archive team was keen to be involved and, for the memorials that needed no more than a basic clean and wax, a makeshift conservation studio was set up in our loading bay so we could all help. With the memorials cleaned, specialist joiners arrived and the loading bay was transformed once more, this time into a workshop where each memorial could be mounted on an oak-finished board and packed into a purpose-made crate for despatch to its new home. This preparatory work was completed in early September and during the following two months 93 memorials were reinstalled in branches around the country. The project was immensely satisfying for the archive team and the response of RBS colleagues to a series of blog posts about it on our internal social media channel showed it to be a very popular initiative with Group staff too. We put up posts about key installations on our public-facing Facebook page and also received positive comment from customers and media coverage in local newspapers where the reappearance of a war memorial in a community was noticed. This was a corporate heritage project with an archival dimension which felt, to everyone it touched, like doing absolutely the right thing.

.....
Alison Turton
 RBS Group Archives



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Factory Records: Creating a New Order out of Chaos

Lindsay Ince unravels a fascinating archive connected to the vibrant Manchester music scene.

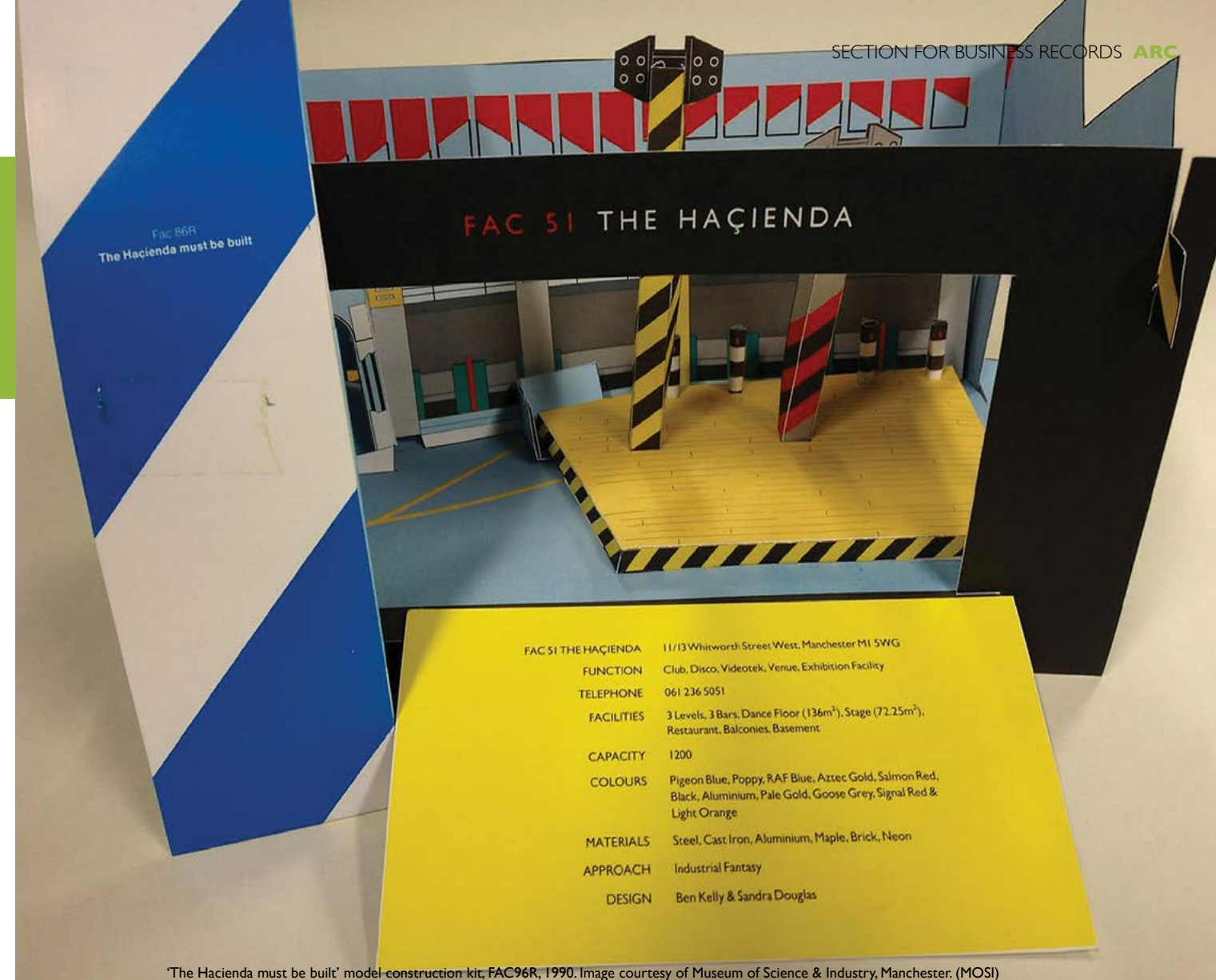
In 1998, New Order manager Rob Gretton was forced to vacate his Knott Mill offices in Manchester. Via his assistant John Drape, he contacted the Museum of Science and Industry to ask if they would be interested in acquiring his archive. The collection consisted of the administrative records of Gretton's involvement with Factory Records, the Hacienda night club and the Northern Quarter's Dry Bar. In the decade since its acquisition, about 75% of the collection had been box listed by volunteers, some parts in greater depth, including a detailed collection level description, by Senior Archivist Jan Hicks, and a provisional collection hierarchy had been developed by Jan's predecessor, Penny Feltham. For the purposes of annual cataloguing goals, other larger collections had previously been prioritised, but when a small collection was required to be completed within a maternity cover post, Factory's 60+ boxes, along with audio visual material, posters, artwork and banners, fitted the bill.

The first task was to complete the box listing before developing the classification scheme. Factory was infamous for their relaxed attitude toward formal decision making and record keeping, yet somewhat uniquely implemented its own 'cataloguing' system for artwork, objects, events and music releases, ranging from FAC73, New Order's Blue Monday to FAC201, the Northern Quarter's Dry Bar, to FAC191, the Hacienda cat! There was no record of Gretton's system of filing, and much of the material was muddled together under subject headings scribbled down as the records were

taken off the shelves. It swiftly became evident that records related mainly to four categories - management, financial, marketing and publicity, and legal records, with a small amount of material relating to membership of the Hacienda night club. Imposing some order onto the collection would be essential for users to make sense of it. The whimsical FAC cataloguing system certainly didn't meet archival standards, and there was no evidence it had ever seriously been implemented in Factory's administration.

Whilst reflecting the types of records was fairly simple, defining the hierarchical relationships between the companies that looked after different venues and interests within the Factory family was more complex. To make the hierarchy user-friendly, I tried to keep to the same four or five sub-series under each company. Cataloguing was only completed to file level as a large number of sub-series developed, but this also allowed for a continued reflection of some of the enthusiastic chaos of Factory's operations. No conservation work was required and, after being re-packaged and re-boxed, the project was completed in just over four months.

Some of the highlights of the collection include a build-your-own model kit of the club's interior, an amusing take on the Ivan Chatcheglov quote from Formulary for a New Urbanism that inspired the club's name: "You'll never see the hacienda. It doesn't exist. The hacienda must be built." Early set list books detail exactly what was played at each club night, meaning you can recreate an authentic 1983 Hacienda night on your mp3 player (if you're so inclined). Perhaps some of the most interesting records are non-musical. By 1991, Greater Manchester Police were poised to



'The Hacienda must be built' model construction kit, FAC96R, 1990. Image courtesy of Museum of Science & Industry, Manchester. (MOSI)

Conquering the chaos! Repackaging is almost complete and re-boxing about to begin. Image courtesy of Museum of Science & Industry, Manchester.



revoke the Hacienda's licence after gang violence and the burgeoning drug culture threatened to overwhelm the club. In the fight to stay open, the papers in the Hacienda's legal series provide a unique two year diary of police observations, the ejection of club-goers for drug use and issues with violence on the door. This is a collection with as much interest to social and medical historians as those concerned with business or music history.

Factory's 'industrial' style was reflected in everything from club architecture to their publicity material. The advertising examples here include typical club nights, staff and special events, art installations and products. Image courtesy of Museum of Science & Industry, Manchester.

Despite the range of records in the collection, it is still only about a third of the story. The rest of Factory's history will be found in the papers of the other directors, if they still exist. The members of Factory's management team were defiantly anti-nostalgic. After all, it was the club-goers, rather than owners, who argued against the demolition of the Hacienda in 2002. The collection doesn't even chart the entirety of Gretton's career. Papers relating to



his management of Joy Division and New Order have been catalogued and partly digitized by the Manchester District Music Archive but remain in the custody of his estate. In archives as in life, the story of Factory is complex and fractured.

The catalogue is now searchable in MOSI's online collections search, and the aim is to make a collection that has always been popular and high profile with the media more accessible to a wider audience. Alongside the recent acquisition of material from popular Manchester based television series 'Shameless', and a highlights exhibition about Cosgrove Hall and North West animation (originally inspired by a small archives exhibition), opening up access to this collection fits into the museum's wider strategy of exploring the role of the creative industries in Manchester's scientific and technological history.

Lindsay Ince

Museum of Science and Industry, Manchester

“Early set list books detail exactly what was played at each club night, meaning you can recreate an authentic 1983 Hacienda night on your mp3 player.”



Historic East Dunbartonshire photo library published online

East Dunbartonshire Leisure & Culture Trust (EDLCT) has published part of its unique Local Studies Photograph Collection online.

The historic collection contains over 5000 photographs of key people, places and events from East Dunbartonshire, dating from the early 17th century through to the 1990's. The collection was digitised by digitisation specialist TownsWeb Archiving Ltd, who also designed a bespoke library website to showcase the archive and published the collection to the web using its PastView (past-view.com) digital collections management software.

EDLCT's local studies online photo library is entirely free to access and is available to view now at www.edlcmages.co.uk

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Business Archives and International Co-operation

Alex Ritchie brings news of a forthcoming symposium and the international connections such events are fostering.

The National Strategy for Business Archives (England and Wales), which was launched in 2009, has drawn considerable interest from other countries. Participation in the work of the International Council on Archives (Section on Business and Labour) has given the strategy international exposure, with presentations in successive symposia in Finland, France and Japan. The strategy has aroused particular interest in Japan where there is much support for a similar initiative, albeit adapted to local conditions. It has also resulted in ongoing dialogue and co-operation with overseas business archives. One tangible result of this has been the public talks at The National Archives given by the archivists from F Hoffman-La Roche, the Swiss pharmaceutical company, and Volkswagen on how aspects of their history are also a part of British history (these talks are still available as podcasts from The National Archives website at <http://media.nationalarchives.gov.uk/>). Roche's British affiliate was established as early as 1908 and remains active in Welwyn Garden City. Volkswagen was effectively revived at the war-damaged Wolfsburg Motor Works, under British military supervision, between 1945 and 1949. They are both important stories that relate to British business and national history.

The ICA (SBL) has focused over the past few years on mounting an annual symposium, which provides the stage for lectures on a range of current issues facing corporate archives, as well a forum to explore the challenge of writing objective and credible corporate history. It has also created, especially in the attractive social programmes, exceptional international networking opportunities. Despite the subdued economic background of recent years, a good attendance has been drawn from a wide range of countries, with around 100 delegates at both the Copenhagen and Basel events. With a gap in the programme in 2014 (Italy will host in 2015), it was decided to try to arrange a symposium in London. This prospect offered an appealing destination, which would be easy for international delegates to reach. At

the time of writing many details remain to be decided, but Unilever have generously agreed to host a two-day event on 14-15 April and preparations are progressing.

With an active steering committee and attractive events for members, it might be timely to remind readers that joining ICA and the business section in particular, is encouraged. As ICA Secretary General David Leitch reminded us at the recent Basel symposium, section numbers could easily be higher than the current 149 members, given our global coverage. That challenge seems to have stimulated an increase in membership but there is still scope for further growth. So check out the ICA website (<http://www.ica.org/?lid=3D14318>) and get involved, especially as 2014 sees the section symposium come to London.

Alex Ritchie

The National Archives

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