



Business Archives Council Newsletter

Number 206 | Summer 2022
New Series | ISSN 0309-4200



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The editor of this newsletter is Benjamin White. The next issue will appear in Autumn 2022. Prospective copy should be sent to Benjamin White, email: Benjamin.White@bankofengland.co.uk

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8AH.

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Chair's blog

Welcome to the Summer Blog which is being written after the extended Bank Holiday to celebrate the Queen's Platinum Jubilee. I was thinking about how to relate this event to business archives and most obviously, I expect that some of you will have been asked to find images from the last 70 years for use in both internal and external communications. No doubt, you will also be trying to capture some of the activities around the Jubilee, whether that be themed commemorative products or recording how colleagues celebrated. And hopefully, the records of a manufacturer of bunting will survive!

My blogs are often written on the train. This one wasn't, but I was travelling from Birmingham to Devon last night when I bumped into the Mick Rowlinson who is Professor of Management and Organisational History at the University of Exeter. Many of you will know that Mick spoke at a BAC Conference a while back about why businesses are interested their corporate history. Mick told me about his current project which is an institutional history of internal communications in the UK, funded by the Economic and Social Research Council. There are a number of partners including, I'm glad to say, some well-known business archives! Hopefully, we can cover the project in more detail in a future newsletter.

Mick also mentioned that he had been looking at how organisations deal with difficult pasts. This is certainly something of a live issue at the moment, with quite a bit of ongoing research into some businesses' historic links to slavery. In April, a statement was issued by Dutch bank ABN AMRO www.abnamro.com/en/news/abn-amro-apologizes-for-historic-involvement-in-slavery about its involvement, and shortly afterwards an exhibition looking at the Bank of England's links opened at its Museum. Common to all of this work is the importance of business records as evidence, and even more so the particular emotional power of some archival documents. The Bank's exhibition is well worth a visit if you can, but there are also online resources available if you can't get to London: www.bankofengland.co.uk/museum/whats-on/slavery-and-the-bank

The conference on surveying that celebrated the work of Michael Moss was a great success, and an excellent collaboration between the BAC, Business Archives Council Scotland, British Records Association and The National Archives. Thanks to everyone who was involved in whatever way. We hope that some journal articles will be generated from the proceedings, so watch this space.

Finally, I return to my opening theme, so here is a suitably Jubilee-themed picture of Her Majesty, with the Governor Gordon Richardson, when she visited the Bank of England during the Silver Jubilee in 1977.



*Her Majesty the Queen arriving at the Bank of England, escorted by Governor Gordon Richardson (14 November 1977).
(Courtesy Bank of England Archive, ref.: 15A13/17/1/12)*

Mike Anson
BAC Chair

BT Archives: Collaborating during a pandemic

As the pandemic led to the closure of our onsite Archives service for the last couple of years, now seemed like a good time to reflect on what this meant for one of BT Archives' key collaborative partners – our PhD students. Looking back, did the gap in this service mean that the relationship between the Archive and its users had to be paused? Natasha Kitcher, a collaborative doctoral student, explains that it didn't.

BT Archives currently works with five students at different stages in their studies, as well as with various other academic collaborators.

Natasha Kitcher: the challenges of a PhD during a pandemic

I am a second-year media history PhD working on a collaborate project (CDP) between BT Archives and Loughborough University. My project is the first complete history of the Electrophone, a proto-streaming device that relied on telephone technology and operated in the British Isles from 1893 until 1938.

Coronavirus has had a significant impact on my research project, as it did every PhD student in the country, but thanks to the adaptable working practices within the Archive the pandemic did not mean the end of the line for my work. The necessary closure of archival buildings during lockdown as well as the following months of pandemic-related-chaos brought much disruption to the lives of researchers like myself, although our struggle to access archival documents seemed trivial in the grand scheme of all that was going on. The disruption archive closure brought to collaborative PhD students was slightly different, as we not only lost access to data but also our second institutional homes. Training opportunities, collaborative opportunities, and even just socialising opportunities were lost.



*Electrophone reception room, Pelican House, 1908, finding number TCB 473/P 6842
(Courtesy BT Heritage & Archives)*

Initially when BT Archive closed, my research activities, which rely on a lot of needle-in-the-haystack discovery, switched quite naturally to online research. Huge numbers of newspaper and advertisement documents are available online, and while these had not been part of my initial research plan the pandemic presented an opportune moment to see what the journalists and columnists of times-gone-by had to say about the Electrophone.

I was also able to rely on previously digitised Electrophone files in BT Archives collection to gather data. Taking a closer look at these files than I ever would have in a quick visit to the archive, I managed to pick out trends, names, and locations to plug back into my newspaper research.

While it was beneficial for me to become an expert in the files that were available online, there came a point in the pandemic where my thesis began to look more like a newspaper study of the Electrophone than initially planned. Thankfully, a new set of funding for CDPs called the Additional Student Development Fund (ASDF) came in to play. The ASDF allowed me to make up for lost time in BT Archives, spending three months with staff-level access to the database and resources held therein.

I was able to access undigitised sources in the Archive on frequent trips, trips that benefitted my PhD as well as me personally since I was able to connect with my institutional partner on a greater level than Teams alone allowed during lockdown. I uncovered more data than I had expected, and certainly more than I had access to during full lockdown, and this shaped my PhD which is now a study of the Electrophone focusing on the holdings of BT Archives.



Advertising sample given by the Electrophone Limited to the Post Office for use by canvassers, 1912, finding number TCE 361/ARC 1180 - 1181 (Courtesy BT Heritage & Archives)

The ASDF was not just about trips to the Archive though, as the pandemic continues to influence home working patterns. While the Archive was open during my ASDF period more than it had been for the previous two years, it was best to work from my home in Loughborough for most of the placement. The remote desktop was a saving grace, meaning I had the same level of access to the database as a member of staff on site. I could browse the catalogue, see notes not available to the standard visitor, view records that have been photographed but not fully digitised, and even edit records which I did alongside my research to enhance Electraphone related holdings.

My research journey during the pandemic reflects changing working practices throughout the crisis, as I firstly turned to pre-existing digital archives and latterly was able to access more of my original un-digitised dataset thanks to changing working practices and the introduction of the remote desktop. My project, and many others' like mine, has been influenced both by the pandemic and by the GLAM sector's ability to bounce-back and adapt to challenging times.

BT Archives: Legacy

Providing remote access to our collections management system enhances our future collaboration potential - we can now consider remote student or volunteering opportunities.

Similar to Natasha's experience, there are plenty of changes to our working practices (and for us also to our plans for the future in areas such as digital) that have stemmed from alterations made out of necessity during the pandemic.

Natasha Kitcher

Doctoral Researcher, Loughborough University

Anne Archer

Head of Heritage & Archives, BT Heritage & Archives

Feature your images on *Managing Business Archives* best practice website

We'd like to refresh the images on our best practice site for business archives. We welcome your copyright cleared/approved images of business archives or related pics of people engaging with them.

Image size: ideally 600dpi. Landscape images are particularly welcome for our homepage carousel: these images should have a width between 640px – 1,000px

Send them to our very own Richard Wiltshire: ricshire@hotmail.com

A selection of submitted eye catching images will be added to <https://www.managingbusinessarchives.co.uk>



*Image from the Thomas Cook Archive currently featuring on the Managing Business Archives website
(Image courtesy the Record Office for Leicestershire, Leicester and Rutland)*

ARA annual conference 2022 – now open for bookings

The Archives and Records Association's (ARA) annual conference, titled *Facing Forward: Post-pandemic recordkeeping – change, challenge, choice* is open for booking. The conference will be held from 31 August to 2 September 2022, in Chester.

This is the ARA's first in-person conference since 2019 and its theme will provide an opportunity to reflect on the Coronavirus pandemic. Whilst the pandemic is not yet behind us, the ARA conference will be an opportunity to take stock, learn from the last few years and shine a light on the path forward. What has changed? What should have changed, but hasn't? Have the changed relationships between record-keepers, our workplaces, our collections and our communities brought about by the pandemic had a lasting impact? What will happen next?

Sessions will encompass the main areas of archives and records, conservation, digital preservation and information governance using the key themes of change, challenge and choice.

For more information on the conference, including details of how to book click here:
<https://conference.archives.org.uk/>

Relaunching the BAC bursary: supporting access to business archives for researchers of all kinds

Now business and organisational archives are opening back up to researchers, it's an opportune moment for the BAC to relaunch its research bursary. The scheme is part of our efforts to meet one of our key priorities: encouraging interest in and study of business history and archives.

Made possible by the generosity of Sir Peter Thompson, former Chairman of the National Freight Corporation, and the Wellcome Foundation, the bursary provides financial support for

researchers to access business and organisational archives who would not otherwise be able to do so.

In relaunching the scheme, the overarching aim of this year's judging panel of Dr Alix Green (BAC Trustee, University of Essex), Prof John Wilson (Newcastle Business School) and Prof Lucy Newton (Henley Business School) was to foster diversity and inclusion in access to business archives. We welcome applications from researchers of all kinds and at any stage of education or career wanting to use business and organisational archives in England and Wales, including students, independent and retired researchers and family and public historians.

We hope to make awards up to a total fund of £1000 every year and will invite bursary-holders to share their research at our annual awards evening and through updates in the BAC newsletter. In addition, each bursary-holder will be able to attend the BAC conference free in the year after their award.

Full details of the call are available here:

https://businessarchivescouncil.org.uk/news/2022/6/bac_bursary

To apply, please complete the following GoogleForm:

[https://docs.google.com/forms/d/e/1FAIpQLSe9Zh06jzj37oT-](https://docs.google.com/forms/d/e/1FAIpQLSe9Zh06jzj37oT-ek2wSbTplbGP8kFu2uzS0obnC4HuJeNx3A/viewform?usp=sf_link)

[ek2wSbTplbGP8kFu2uzS0obnC4HuJeNx3A/viewform?usp=sf_link](https://docs.google.com/forms/d/e/1FAIpQLSe9Zh06jzj37oT-ek2wSbTplbGP8kFu2uzS0obnC4HuJeNx3A/viewform?usp=sf_link) before midday on 16

September 2022. Successful applicants will be notified by 14 October and invited to attend the BAC's annual awards event towards the end of 2022, at which the 2022-23 bursaries will be formally announced.

If you have any questions, please contact Alix Green: alix.green@essex.ac.uk

TownsWeb Archiving's Digitisation Grant 2022 – now open!

A message from TownsWeb Archiving (TWA):

We are delighted to announce that the *TWA Digitisation Grant* for 2022 opened for applications on 20 June 2022.

This will be the grant's fifth year and we are very proud to have played our part in supporting so many organisations with the safeguarding of their precious material, not to mention the opportunities digitisation presents for access and discovery.

What's new for '22?

Our review back in 2021 has led to a few key changes, and here's what you can expect if you are applying this year:

- FOUR grants available of £3,000 each
- Match Funding - Full details to be revealed soon!

The number of awards available has increased, to allow for an additional organisation to benefit from the financial support on offer, and there has also been an exciting overhaul of the existing Match Funding provision. Further details will be released on the opening day!

For further details [sign up](#) to our blog for up-to-the-minute grant news, and keep an eye on our newly designated [digitisation grant page](#) for helpful advice and resources.

Profile Editions: the publisher of choice for custom books

Writing history is about making choices and in writing the company history, those choices can be as much about visual material as the written minutes of company meetings. On photographs, illustrations, brochures and ads, time acts like a filter, the chaff sloughed off by consecutive hands, passing from generation to generation, an archive polished as it goes. Authors of institutional or business histories used to 'write-up' the records, creating a reference work that could be taken down from the shelf to consult, not a book to read for pleasure. Today's communications and marketing departments want a human story and a human face. They may be clouded by this year's initiative or too much corporate blue, but the instinct is a good one. While the written record may be kept in full, it is often when they work as visuals, when they are irregular, awkward or plain wrong, that they convey the human.

We recently photographed Twinings' original shop ledger from around 1710. It is a fascinating, if incomplete account of what London high society was drinking in the early 18 century – tea and coffee certainly, but also mineral water, brandy and gin in quantity – and what Twinings was selling – fabrics and linens along with the drink. But more than the paid lists in neat copperplate on this early ledger it was the doodles down the side of the page that conveyed the more direct human story: a bored clerk left alone at the front of the shop, his pen a vagrant swirl as people pass in from the Strand.

When we worked with Manhattan's New School, they wanted to feature notes of old courses to show just how ahead of their time they had been: a lecture from January 1956 is on Mass Media and Minority Culture; in 1958 the first computer course was led by one Rudolf Hirsch, a programmer from IBM 'formerly with Central Intelligence Agency.' Simply everyone worked or went there - Arendt, Auden, Brando, Lloyd Wright, Levi-Strauss – names which add lustre to the scrappiest piece of paper. Use text like images they told us. Presented with a mass of black and white photographs of the great and the good, letters, minutes, posters and other ephemera, we turned them every which way on the page and coloured them up with duotones. It is a book you come back to for the text used like images. So much beautiful scrap-paper that has somehow become important.

Whether publishing books for businesses, galleries, colleges or schools, we often sign a contract knowing little about the exact material that the client will provide, and where images are lacking, sometimes documents stand in. One book started with literally just a shoebox of images. Books can help build an archive – as soon as the pages start to develop, people find treasures – but they can also help crystallise them too, drawing random images into a narrative. An archive can be a slack puppet, limbs drift, but untangle the strings, pull them taut and it dances.

For more information on the publishing services offered by Profile Editions, please visit:
<https://profileeditions.com/>

Peter Jones, Publishing Director
Profile Editions

Note from the BAC newsletter editor:

The BAC newsletter welcomes articles from BAC member institutions that supply products and services to the archive and heritage sectors. Please note, publication of such articles in the newsletter is not an endorsement by the BAC of any products or services offered by these companies.

The Titanic: an unexpected tale

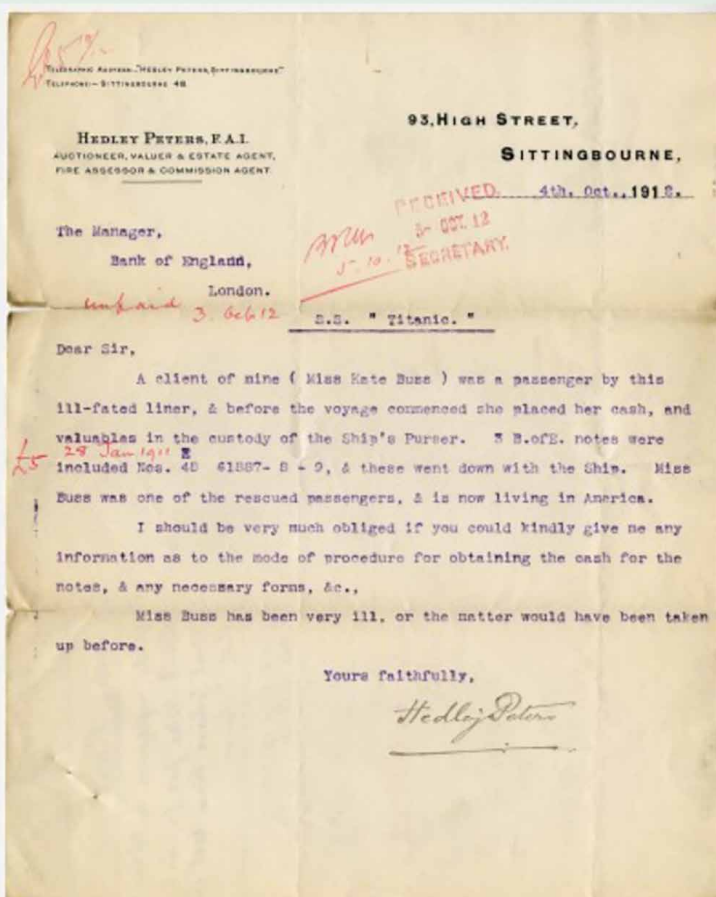
The doomed maiden-voyage of the RMS Titanic, which occurred 110 years ago this April just gone, is a story of one of the most familiar disasters of the twentieth century. It has been recounted numerous times through factual and fictional accounts, but hidden within the tales of this fateful crossing are the experiences of many ordinary individuals who found themselves caught up in the events of 15 April 1912. Some of these are recorded within the papers held by the Archive of the Bank of England.

In the weeks and months that followed the disaster, the Bank's Cashier's Department received numerous claims for 'lost notes'. These were applications for new Bank of England bank notes from individuals who were requesting replacements for notes lost in the wreck of the Titanic (I specifically say 'Bank of England bank notes', because, at the time, other banks in the UK were permitted issue their own bank notes). The Bank reimbursed those individuals who could provide proof of ownership, or where the claims were indemnified by a third-party, often another bank, against fraud or any other demand for payment. Some of the applications came from individuals who were simply posting Bank of England bank notes to the United States, others, however, came from survivors of the disaster.

One such application was submitted by Miss Kate Buss, herself a survivor of the sinking. She initially contacted the Bank through a Kent-based Valuer, Hedley Peters, who wrote the following to Threadneedle Street:

'A client of mine (Miss Kate Buss) was a passenger by this ill-fated liner, & before the voyage commenced she placed her cash, and valuables in the custody of the Ship's Purser'.

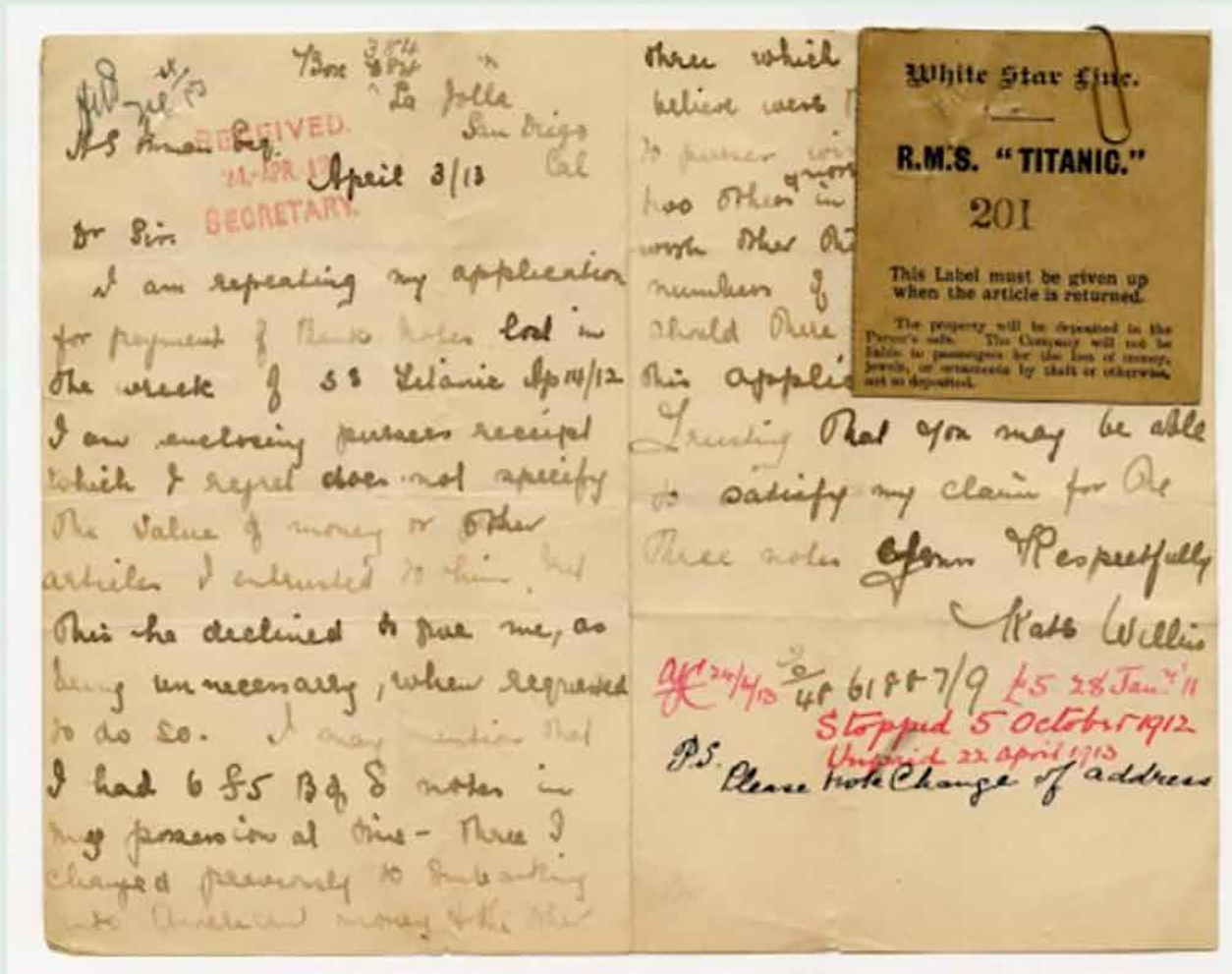
The letter, dated 4 October 1912, explains that three of Kate Buss' bank notes, each valued at £5, 'went down with the Ship'. It continues by saying that Miss Buss 'is now living in America', and has been 'very ill, or the matter would have been taken up before'.



Kate Buss' initial contact with the Bank regarding her lost notes, made via a letter from Valuers, Hedley Peters. (Courtesy Bank of England Archive, ref.: C101/149a)

On 3 April 1913, Kate Buss again contacted the Bank. Writing herself, and signing this letter Kate Willis, having recently got married, she explains:

'I am repeating my application for Bank Notes lost in the wreck of SS Titanic Ap. 14/12 I am enclosing [my] purser's receipt which I regret does not specify the value of money or other articles I entrusted to him, but this he declined to give me, as being unnecessary, when requested to do so.'



Kate Willis' (nee Buss) letter to the Bank enclosing the original receipt she was given by the Purser of the RMS Titanic

(Courtesy Bank of England Archive, ref.: C101/149)

It seems, however, that the Purser's receipt, an item that Kate Buss managed to hold on to whilst waiting to be rescued from the icy waters of the north Atlantic, was not proof enough for the Bank. The Bank's *Lost Notes* ledger entry (below) shows, she was also required to have her claim indemnified by two banks, *The Blochman Banking Company* of San Diego, California, close to where she was now living, and the *London County and Westminster Bank* in the UK.

1. Any Person desirous of tracing Bank Notes, Post Bills, or ~~Stocks~~ ~~Warrants~~, &c., lost, mislaid, or stolen, with a view, if possible, of recovering the property, may, upon payment of a registration fee of 2s. 6d., cause the Numbers, Dates, and other Particulars of such Notes, &c., to be entered, together with the Name and Address of the Applicant, in a Book kept in the Secretary's Office at the Bank of England for that purpose. Bank Notes, however, being payable to bearer on demand, the Bank cannot hold themselves under any responsibility should Notes so entered be paid on presentation, whether from inadvertence of the Clerks of the Establishment, under an order from the Governors, or from any cause whatever.

2. The proper Officers of the Bank will endeavour, if the circumstances of the case permit, to delay payment of the Notes, &c., and to give information of their presentation to the Person who has given notice, and paid the registration fee; but such Notice shall not be in force for more than twelve months from its date.

3. Money Bank Notes, &c., the subject of notice, are presented at the Bank by Bankers and other authorized holders for value, and must be paid on presentation; in these cases the Bank cannot do more than endeavour to give the earliest information to the giver of the Notice.

Nedley Place, S.A.L.

73. High Street
Birmingham.

To the Secretaries of the Bank.

1912
5 October

By letter of yesterday request that, in accordance with the terms of the above

Regulations, you will so far as may be practicable, delay the payment of the undermentioned

Bank Notes now in the custody of the Bankers on the S.A. Account which were on the 15th April last.

Not paid

1912 29 Jan. 28 January 1911

8. Buss
1. Miss Buss

Mr. Buss states that the Notes are the property of his child, Mrs. Kate Buss.

3 December

By letter rec^d today, Mr. Kate Buss (formerly Miss Kate Buss) applies for payment. She encloses her marriage certificate.

1912
24 April

By letter of the 23rd inst James Buss (father of Mr. Buss) forwards a letter from the latter enclosing Buss's receipt for valuables deposited.

26 "

Declaration forwarded by post to Mr. James Buss Mr. Kate Buss, the claimant.

26 June

By letter of the 11th inst the Stockman Banking Co., San Diego, Cal., return the completed declaration & offer their indemnity.

1912
2 February

The London County & Westminster Bank attended and offered their indemnity.

Paid in Indemnity. 21 2m

The entry in the Bank's Lost Notes ledger that records the application made by Kate Buss to replace Bank of England bank notes she lost in the sinking of the Titanic.

(Courtesy Bank of England Archive, ref.: C101/128)

With the indemnities, Kate Buss' application eventually succeeded and on 26 March 1914 the Bank agreed to pay her three new £5 notes to replace the ones that were lost aboard the Titanic. According to the Bank's inflation calculator: <https://www.bankofengland.co.uk/monetary-policy/inflation/inflation-calculator>, £15 in 1912 equates to approximately £1820 in today's money.

Sittingbourne
3 notes
(1072) 8/13
1912
5 October
1914
3 February
1914
by Hedley Peters F.A.I.
B. B. B. B. B.

The within-described Bank notes are still outstanding, and were registered

BANK OF ENGLAND,
26th March 1914
**TO THE CASHIERS
OF THE BANK—**

PAY to Kate Willis—
or Order, the sum of fifteen pounds—
for three Bank Notes—
nos 61887, 61888, and 61889 for £5 each,
— all dated 28 January 1911—
believed irrecoverably lost in wreck of
S.S. Titanic in April 1912—
the said Kate Willis— **having**
given Security to indemnify the Bank against any other
demand for payment thereof.
Pursuant to an Order of the Court of
Directors, the 5th February 1914—

£15

Is 6
59
Secretary

This Order for Payment is to be ENDORSED by the Claimant.

Confirmation from the Bank of payment to Kate Buss for the three £5 note lost in the Titanic.
(Courtesy Bank of England Archive, ref.: C101/154)

The documents that record Kate Buss' application are kept in the Bank's Archive in Threadneedle Street. They are part of the Bank's extensive collection of historic records that also include other papers that record a wide-range of administrative functions undertaken by the Bank throughout its existence.

The records held in the Archive are available for internal staff and external researchers to explore. For more information please feel free to contact the Archive:

archive@bankofengland.co.uk

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