

SAA Archivists Attend International Business History Conference

The first joint meeting of the US Business History Conference, the UK Association of Business Historians and the Business Archives Council was held in Glasgow, Scotland on July 3-6, 1997. British, North American and Continental European business archivists and historians met to discuss areas of mutual concern and to explore recent developments in the practices of both professions.

SAA Business Archives Section members in attendance included Elizabeth Adkins (Ford Motor



The British Archives Council sponsored a tour of Robert Burns country for the archivists, who made presentations at the conference. Our photograph was taken as we stood on a centuries-old bridge in the town of Ayr, Scotland.

WHAT'S INSIDE

Greetings from the Editor	2
From the Chair	2
Outreach During a Merger	7
Advocating Business Archives	12
Modernizing the Playboy Photo Archives	20
JCPenney.com	23
Business Archives in the News	26
Software Reviews	28
Corporate Archivists — New Appointments	28

Company), Mary-Edith Arnold (Motorola Inc.), Susan Box (American International Group, Inc.), Jim Fogerty and Mark Greene (Minnesota Historical Society), Susan Keats (Fidelity Investments), Paul Lacewicz (Aetna Inc.), Michael Nash (Hagley Museum and Library), Anne Van Camp (Research Libraries Group), Deborah Waller (The History Factory) and Ann Westerlin (Texas Instruments).

The Business Archives Conference entitled "Pioneering New Frontiers: An International Exploration of Current Initiatives in Business Archives" included eight sessions over the course of two days. SAA archivists were

represented on almost every panel. The first session discussed business archives on the Internet. Anne Westerlin explained the process of how Texas Instruments designed and implemented its Web site, including the evolution of the structure of the corporate history segment, lessons learned and the continued benefits and challenges of having the site. In the second session, Anne Van Camp addressed the need to make archival finding aids available electronically using descriptive standards that would enable users to locate related collections around the world.

The Records of American Business project and related issues
continued on page 3

Greetings from the Editor



Debbie Waller

Hello, everyone! I am writing this note to you having just returned from visiting the Xerox Corporation Museum in Rochester, New York. The exhibit was designed by the records manager and museum manager, Carl Elspree. Xerox rents a space in a downtown shopping mall (actual size of a small store) to display its historical machinery,

artifacts, photographs and memorabilia. Mr. Elspree sells Xerox hats, T-shirts, mugs and other memorabilia to visitors, and a video of company commercials and machinery demos can be viewed through the storefront window. The museum is in a prime location – next to an ATM machine and across from the coffee bar, so many people wander in. If you happen to be in Rochester anytime soon, you should visit this creative museum. Mr. Elspree may even demonstrate the original method for photocopying, since many of the machines in the museum are still in working condition.

Thank you to all, who contributed to the newsletter this summer! In addition to bits of news, our colleagues sent very interesting articles on outreach, managing photograph collections and new ideas in Internet site management. Ken Worth contributed a well-researched paper, "Advocating Business Archives." Phyllis Steele (The New England) and Dan May (MetLife) discuss how they coordinated outreach of their collections during the merger of their two companies. Sharon Ahrend (Little Caesar's Enterprises) describes the challenges she faces while

continued on page 11

FROM THE CHAIR Gord Rabchuck, Royal Bank of Canada

Time rapidly flies...and Chicago is just around the corner. The Society of American Archivists' upcoming annual conference looks to be a good one, especially for us business types, as this year's technology focused program is abound with interesting sessions. Of direct interest to us all, will be the insightful commentary from some of our most enterprising practitioners on topical issues that will debate the validity of traditional archivy in today's archival holdings that have been victims of mergers, acquisitions and closures. Of course there is always the much larger theme of archives in the information age, and there are numerous sessions dedicated to the management and delivery of electronic information – the Internet/Intranet and digitized information offer immense potential opportunities for archives.

Of special note is this year's

business section's roundtable that will be hosted at Motorola's Museum of Electronics. On a lighter note, after the roundtable, don't forget to join us for the section social at *Chicago: A Bar and Grill*. (See page four for details regarding both events.)

[The American Business Records Project] will be available for sale at the Chicago meeting and most probably at our own Saturday business meeting.

A changing of the guard will be in order after this year's conference as Amy Fischer (Procter & Gamble) will be assuming the chair of the business section. Ann Westerlin (Texas Instruments) will continue on as a member of the steering committee. The names of our new vice-chair and steering committee

members, replacing outgoing Ellen Gartrell (Duke University) and Susan Box (AIG), will be communicated at the section's business meeting on Saturday, August 30th at 10:30 pm. Debbie Waller (The History Factory) will continue on as newsletter editor. I would hope that you all will attend the business meeting and actively participate in the future direction of the business archives section.

The revised Business Archives Directory should be in your hands before you leave for the Chicago meeting. Please contact Amy Fischer (513.983.9462) should you not have received your copy. We have also been given the green light to migrate the business directory onto the SAA web site, and we anticipate that the on-line version of the directory should be available within the next two months.

Great news for all of us who have desperately been waiting for

continued on page 25

History Conference

continued from page 1

were covered by Jim Fogerty and Michael Nash in the third session. Fogerty addressed the challenges of dealing with electronic information in the international age discussing both the opportunities and constraints. Nash described the changing relationships between writing business history and archival collecting policies, which have ultimately affected the way archivists view their collections and formulate documentation strategies. The fourth session presented an overview of business archives in America. Elizabeth Adkins provided a historical overview of American corporate archives and proposed archival



Our group spent several hours at the Culzean Castle and surrounding gardens and park.

issues that should be researched and addressed in the United States. Paul Lacewicz, noting changes in management structure and philosophies, suggested that archivists should be prepared to pursue the field of knowledge management (KM). Debbie Waller presented the future development of corporate archives from the perspective of an outsourced archival facility.

The fifth session included an overview of business archives in



Debbie Waller (The History Factory), Susan Box (AIG), Paul Lacewicz (Aetna) and Mary Edith Arnold (Motorola) attend the opening reception held at the University of Glasgow.

Western Europe and presented archival developments in Russia and Germany. De-accessioning was the topic of the sixth session, which considered three approaches – the practical approach; de-accessioning as part of the accessioning process; and de-accessioning in accordance with end users' needs.

Susan Box contrasted the corporate cultures and their influence on developing archival programs for two multinationals – Phillips Petroleum and American International Group – in the seventh session, and Mark Green reviewed appraisal policies within modern small businesses in session eight.

As the sessions progressed, we recognized the universal challenges we all face in managing corporate archives. We were surprised (and encouraged) when surveys of the sessions concluded that many business historians attended the archival programs, asked questions and commented during the discussions as well.

At the end of the sessions the group of international business archivists met to discuss how we could continue communication and support our profession internationally. Suggestions

included:

- an on-line discussion bulletin board;
- annual meetings with specific agendas and inclusion of particular user groups;
- an international archives management manual that represents global issues, but that could be re-written to meet individual needs;
- an exchange of literature including newsletters and publications; and
- a formal list of names, addresses and e-mail addresses.

Many of these issues may be discussed in the Business Section meeting in Chicago.

Of course, we did have fun while we were in Scotland! On Thursday evening the University of Glasgow hosted a reception in the Hunterian Museum, where we were welcomed by the president of the University as well as the chairmen of the conference. The Rt Hon The Lord Provost and the Glasgow City Council hosted a civic reception in the Glasgow City Chambers on Friday evening – ask us about

continued on page 8

Business Archives Roundtable and Section Social Planned

BUSINESS ARCHIVES ROUNDTABLE

The SAA Business Archives Section and Motorola Museum of Electronics are sponsoring an off-site roundtable discussion at the Museum, located at Motorola Center in Schaumburg, Illinois. Motorola and Mary Edith Arnold of the Motorola Corporate Archives are generously providing transportation, venue and refreshments for the roundtable.

This year's discussion theme is electronic documentation in business archives. Several of our fellow archivists will provide perspective and lead discussion on issues pertaining to digital information, including documenting Internet sites and providing electronic access to collections. Pre-roundtable reading is not required, but please come prepared to share your thoughts.

Buses will meet us at the Fairmont Hotel at 8:30 am on Wednesday, August 27th. We will arrive at Motorola in Schaumburg around 9:30, where coffee and pastries will be provided. The roundtable discussion will begin at 9:45 and last until noon. Lunch and a tour of the Motorola Archives and Museum will follow. Buses will depart Motorola at 3:00 pm, returning the group to the hotel.

If you plan to arrive in Chicago on Wednesday morning and travel directly to Motorola from the airport, please call Mary Edith Arnold at 847.538.2967 for directions. You are welcome to ride the bus back to the hotel in the afternoon.



The Motorola Museum of Electronics in Schaumburg, Illinois will be the site of the business archivists roundtable discussion held on Wednesday, August 27th.

BUSINESS ARCHIVES SECTION SOCIAL

The social will take place at *Chicago: A Bar & Grill*, located within one block of the Fairmont in the lower level (street level) of the Prudential Plaza, between

4:00-6:00 pm. Newcomers and those interested in business archives are especially welcome!

Please RSVP for both events to Amy Fischer (Procter & Gamble) 513.983.9462. •

Fifth Edition of the Directory of Corporate Archives in The U. S. and Canada Is Printed

The fifth edition of the *Directory of Corporate Archives in the United States and Canada* was printed and mailed to members of the Business Archives Section of SAA this spring. Amy Fisher (Procter & Gamble) and Liz Holum Johnson (H.B. Fuller Company) served as editors. The directory includes 301 entries representing corporations and professional associations that maintain their historical records, as well as companies that contract with archival consulting firms to maintain or manage their archives. It is the intention of the SAA

Business Archives Section to maintain the directory on an ongoing basis on an appropriate Internet site, to be announced in 1997. Please help the section keep the directory current by sending updates to:

Amy Fischer
Corporate Archives
Procter & Gamble Company
One Procter & Gamble Plaza
Cincinnati, OH 45202
fisherae@pg.com

Many thanks to the companies that helped with printing and mailing the directories to section members! •

Business Archivists Speak at the Society Of California Archivists Annual Meeting

By Tracey Panek (AirTouch Communications)

On May 2, 1997, corporate archivists from AirTouch Communications, Hewlett-Packard Company, Levi Strauss and Wells Fargo Bank presented a panel on current projects in business archives at the Society of California Archivists Annual Meeting in Sacramento.

Tracey Panek (AirTouch Communications) introduced the panel and presented the theme, "Pressures, Challenges and Inspirations in the Corporate Environment." Drawing upon her experience as an archivist for a cellular phone and paging company, she demonstrated that today's business archivists face pressures of work in the fast-paced, growth-oriented global business world.

Laurie Banducci (Wells Fargo Bank) discussed her work related to the merger of First Interstate

Bank with Wells Fargo. She recounted the challenges of tracking records in locations throughout the country. A primary part of her work during the merger also included piecing together the organizational history of First Interstate Bank, where local town banks often maintained distinct histories and traditions of their own.

Lynn Downy (Levi Strauss & Company) dazzled the audience with a display of her Intranet site featuring photographs of vintage jeans and other products. She also described her recent work purchasing the "oldest known pair of Levis" in existence.

Karen Lewis (Hewlett-Packard) concluded the panel with her experiences as HP's corporate archivist. She has essentially become the historian and

spokesperson of the development of the Silicon Valley. Lewis also discussed her work on the company's recent history entitled, *The HP Way: How Bill Hewlett and I Built our Company*, and described the interactive archives game, "Name that Product," featured on HP's Internet site.

Thanks to the panel participants. This year's SCA meeting was a unique event that attracted both business and other professional archivists. It demonstrated the growing trend of corporations establishing archives and encouraged archivists to think about the possibilities of upcoming jobs in the corporate archives field. For additional information regarding the panel discussion, please contact Tracey Panek at tracey.panek@airtouch.com. •

School for Scanning: Issues of Preservation and Access for Paper-Based Collections *November 3-5, 1997 The New York Academy of Medicine, NYC*

The conference is funded in part by the Andrew W. Mellon Foundation and the National Endowment for the Humanities

The seminar will take the mystery out of digital technology while training participants in:

Digital Technology: How It Works

Digital Jargon: What It Means

File Formats: What Are They

Content Selection for Digitization

Legal Issues: An Overview

Text and Image Scanning

Quality Control and Costs

Metadata

Digital Preservation

World Wide Web Publications

CD-Rom Publications

Digital Projects: How to Manage Them

Corporate archivists dealing with paper-based collections will be interested in attending this program. No prior knowledge of digital media is required.

The fee for the seminar is \$245 including all lunches and a manual

covering the topics addressed in the conference. All participants will be responsible for all their travel and lodging costs.

Space is limited. Registration will be accepted on a first-come, first-served basis. For further information, contact:

Gay Tracy

NEDCC

100 Brickstone Square

Andover, MA 01810

Phone: 508.470.1010

Fax: 508.475.6021

e-mail: tracey@nedcc.org

ARMA International and the American Red Cross Sponser Disaster Recovery Seminar

By Jackie Reid, The History Factory

ARMA International and the American Red Cross sponsored a free one-day disaster recovery seminar on Thursday June 12th in Louisville, Kentucky. This was offered as a public service to those that had been affected by the floods earlier this year in the Ohio River Valley and individuals interested in preparing their organization in case of a disaster. The seminar began with a personal account of flood damage given by the archivist of the Archdiocese of New Orleans, Dr. Charles Nolan, CRM, CA. He discussed the 1995 flooding in New Orleans and how he and his staff dealt with the flood aftermath at the archdiocese archives.

The seminar began with a personal account of flood damage given by the archivist of the Archdiocese of New Orleans, Dr. Charles Nolan, CRM, CA.

After lunch, Keith Alvey, the Kentucky Director of Disaster Services at the American Red Cross, updated seminar participants on the recovery efforts in the Ohio River Valley. He discussed useful tips to consider when creating a disaster plan for businesses or families. He reminded everyone of one important tip – to remember the Human Factor when creating a disaster plan. Human lives are the first priority during a disaster, and organizations must realize that if employees' families are affected

then they will not be able to participate in the recovery process until they are safe.

Keith Alvey, the Kentucky Director of Disaster Services at the American Red Cross, reminded everyone of one important tip – to remember the Human Factor when creating a disaster plan.

Melanie Douglas, CPA, and Barry Norfleet, attorney, both with Arthur Andersen LLP of Louisville, Kentucky, presented information on the accounting and tax ramifications of the flooding. Although this material was oriented towards local damages, they answered many questions regarding financial losses due to a disaster.

Juanita Skillman, CRM, FAI, Administrator of Corporate Services at American Honda Motor Co., presented an informative talk entitled "Preparing for the Future: Contingency Planning and Vital Records Protection." She addressed disaster planning in both large and small businesses and stressed the need for back-up plans and disaster drills.

Finally, the seminar ended with a vendor panel discussion with representatives from BMS Catastrophe, Munters Moisture Control Services, ServePro, and E&R Industries, Inc., a local Louisville based company. All of these vendors help businesses recover after their facilities, equipment and records have been damaged from disaster. The representatives presented generic information about their services and answered questions, as well. •

For more information on disaster recovery services, contact the following companies:

BMS Catastrophe, International Headquarters, 303 Arthur Street, Fort Worth, TX 76107 (817) 332-2770

E & R Industries Inc., 2126 Reynolds Lane, Louisville, KY 40218 (502) 491-4242 [services Louisville area only]

Munters Moisture Control Services, 16 Hunt Road South, Amesbury, MA 01913 (508) 388-4900 or email: moreinfo@muntersmcs.com

ServPro, National Headquarters, 575 Airport Blvd., Gallatin, TN 37066 1-800-SERVPRO

Outreach During A Merger

By Phyllis E. Steele, CA, Ph.D., Archivist, The New England

On August 16, 1995, the New England Mutual Life Insurance Company (The New England) and the Metropolitan Life Insurance Company (MetLife) approved a merger in which The New England would become a wholly-owned subsidiary of MetLife but retain its own Board of Directors and home office in Boston — pending regulatory approval.

The New England would become a wholly-owned subsidiary of MetLife but retain its own Board of Directors and home office in Boston — pending regulatory approval.

As soon as the merger was announced, Daniel B. May, MetLife Company Archivist, contacted me and proposed that we take a proactive rather than reactive approach to the merger by preparing reciprocal exhibits to introduce the history of each company to associates at the other company. We would be able to assist the merger process and to showcase the strength of the two archival programs.

Both companies greatly valued their historical traditions. In 1835 The New England had become the first mutual life insurance company in the United States chartered to serve the general public. MetLife had received its charter as Metropolitan Life Insurance Company, a company organized to sell "ordinary" insurance to the middle class, in 1868.

... Daniel B. May, MetLife Company Archivist, contacted me and proposed that we ... prepare reciprocal exhibits to introduce the history of each company to associates at the other company.

With the strong support of MetLife's External Relations Department and The New England's Public Relations Department, Dan and I met in Boston in September 1995, to plan our exhibits. The first exhibit, "Meet The New England, 1835-1995," opened in the late fall at MetLife's home office in New York City.

Before we could even begin focusing on the next exhibit, I received a phone call from the communications manager at MetLife Brokerage in Princeton, New Jersey. MetLife Brokerage was slated to become part of The New England's operation after the merger was completed, and its officers wanted to introduce The New England and its history to MetLife Brokerage associates. As a result of this conversation, I organized a second, slightly smaller version of the same exhibit for the front lobby of MetLife Brokerage's Princeton office, using portable display panels that I shipped from Boston.

The regulatory approval process delayed the completion of the merger until the end of August 1996. The next week, Dan and I installed an exhibit entitled "MetLife: A Visual History" in the front lobby of The New England's

home office building in Boston. We also simultaneously ran a video about the history of MetLife on a monitor located by the company cafeteria.

We received an overwhelmingly positive response to the series of exhibits. In Boston, for example, we had provided two publications as exhibit handouts:

"Underwriting America's Success, 125 Years of Metropolitan Life," and "The MetLife Archives Presents Company Highlights, 1868-1995." Our supply of copies was exhausted in less than a day and a half.

Doing the series of exhibits made the two archives integral players in the merger and may have prompted company officers involved in the merger process to use archival materials in other ways.

We received an overwhelmingly positive response to the series of exhibits.

At the eleventh hour in August 1996, both archives received requests for copies of key historical images that could be used on a ceremonial merger document to be signed by the CEOs of the two companies in a public ceremony on September 3, 1996. Two copies of the document were signed and subsequently placed in the two archives.

MetLife officers also commissioned a video featuring the history of both companies to be shown at the first, joint senior

continued on page 8

Outreach

continued from page 7

officers meeting to be held in New York City at the end of the same month. After the senior officers' meeting, Marc Steve of MetLife's Corporate Audio-Visual Department reported to Dan and me that we had "a winner."

The senior officers had responded very enthusiastically to the video, and The New England officers had ordered extra copies to be shown to all of their company associates at a company-wide merger celebration held on October 4th at the Copley Plaza Hotel in Boston. I also exhibited both the video and the ceremonial merger document in a quieter venue at an open house held later that month by the Corporate Library and Archives.

These outreach activities during the year-long merger process involved an enormous commitment of time and resources by both Dan and me, especially since I had to move my archives during the

same period. The benefits, however, were also of great magnitude: increased visibility for both archives, greater awareness of company history among the associates at both companies, enhanced relationships with the External Relations and Public Relations areas of the two companies, more ready access to information and documents about the merger, and the establishment of a good working relationship between the two archives, which remain independent operations.

Among other things, I have drawn upon the MetLife Archives for supplemental images of working women for an exhibit on marketing insurance to women in the 1890s to 1930s, and Dan has been using some of The New England's portable display panels to continue his outreach activities as he shows the same exhibit prepared for The New England at MetLife locations in New York City; Warwick, Rhode Island; Tampa, Florida; Ottawa; and San Ramon, California. •

History Conference

continued from page 3

the marble hall! A dinner was held on Saturday evening at the Forte Posthouse Hotel, where we were served the traditional Scottish *treat* of Haggis, nips and tatties (complete with a shot of whiskey to wash it all down).

**...we viewed ruins of the church
and walked on the centuries-old
bridge, both made famous in his
poem "Tam O'Shanter."**

The group's most memorable event was the day spent on the road traveling southwest of Glasgow through Robert Burns country. The eminent Scottish poet, Burns was the son of a poor farmer and was influenced by Scottish folk tradition. We visited his childhood home and next traveled to the town of Ayr, where we viewed ruins of the church and walked on the centuries-old bridge, both made famous in his poem "Tam O'Shanter." We spent several hours at Culzean Castle, gardens and park. We toured the castle, saw a sheep dog competition and hiked along the cliffs of the coastline. The University of Glasgow's archivist, Michael Moss and his wife, the Centre for Business History in Scotland staff and other university archivists hosted a dinner in our honor at the Mosses' home. The night was not complete without a reading of "Tam O' Shanter." It was a day and evening enjoyed by all.

The professional contacts and friendships that we made will be valuable in future collaborations regarding business archives. Hopefully, more archivists from the United States will be able to attend the next international meeting. •

Corporate Web Sites with a Historical Component

Business archivists that responded to the call for Internet sites featuring their company's history included:

Brett Sverdloff

Historical Collections
HBS-Baker Library
http://library.hbs.edu/collmu/htm#Historical_Collections

Kathy Triebel

Corporate Archivist
Phillips Petroleum Company
<http://www.ppc.com>
Historical detours throughout the site encourage visitors to review interesting facts about the company's history.

Anne Westerlin

Manager, Corporate Archives
Texas Instruments <http://www.ti.com/corp/docs/history/tihistory.htm>

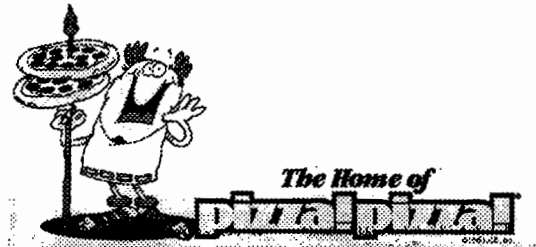
*The flowers were
beautiful in Ayr,
Scotland. Ann
Westerlin (Texas
Instruments)
stops to smell
the roses.*



The history segment of TI's Internet site was recently upgraded. The original site went online in April 1995. •

Sports, Entertainment and Pizza: A Winning Combination

By Sharon Arend, Company Historian, Little Caesar Enterprises, Inc.



The holdings of the Little Caesar Enterprises, Inc. Archives document the history of four major Detroit area institutions — Little Caesars Pizza, the historic Fox Theatre, the Red Wings professional hockey team, and the Tigers professional baseball franchise.

PIZZA

Little Caesars was founded by Michael and Marian Ilitch, a husband-wife team, who took a neighborhood pizza restaurant and developed the company into one of the world's largest international pizza chains.

The first Little Caesars opened on May 8, 1959 in Garden City, a suburb of Detroit. One of the prized possessions of the archives is a spiral notebook with the financial figures of the first week's business hand written by Marian Ilitch. With her practical and logical approach to financial concerns, Marian is still the financial wizard behind the business today. Her abilities complement the aggressive and creative approach of her husband, Michael Ilitch, the marketing genius and new product developer.

The corporate archives was established in October 1989. Little Caesars was preparing to relocate its corporate headquarters from the suburbs to downtown Detroit, and Marian Ilitch, a natural historian herself, was concerned that important records would be lost during the transition. I was hired to oversee the move and manage the collections.

Six hundred-fifty cubic feet of

documents, 33,500 photographic images, 18,800 slides, 950 videos and 140 audio cassettes or tapes are maintained in an 1800-square-foot facility. The major part of the archives represents marketing, promotions, public relations, franchise services and training; however, some executive business correspondence and an extensive video library of past television commercials, business speeches and media coverage are available, as well.

One of the prized possessions of the archives is a spiral notebook with the financial figures of the first week's business hand written by Marian Ilitch.

Active records are kept in the Records Center, and records management and the archives departments work together. With the exception of records that have a predetermined disposition schedule, documents are not destroyed without first being considered for the archives.

I keep things simple, and as a one-person operation, this is a must. The collection is managed on dBase III Plus. Field definitions correspond with the departmental and subject orientation of the archives. I can scan through a subject or department category and determine what is available, and I can also search by topic. A printed report from the database serves as an inventory of the collection and

as the finding aid.

The Little Caesars Enterprises, Inc. Archives is maintained for internal use only. While the marketing, corporate communications and legal departments are the most consistent users, many other departments request information from the archives. I receive approximately 250 internal inquiries a year. Some are simple requests, such as "When did we open our 1000th Little Caesars restaurant?" or "How many restaurants did we have in 1970?" Other requests require extensive research, such as compiling information on every promotional product Little Caesars has offered since 1959.

Every effort is made to keep the archives fresh in the minds of employees and management. Periodically, I write articles with historic information for inclusion in a bi-weekly corporate newsletter. Photo murals have been installed throughout the corporate headquarters accompanied by information plates that highlight important events in Little Caesars' history. When new executives are hired, they receive information about the archives. The company celebrates Little Caesars' birthday each year, and in 1995, I developed an extensive historical display to commemorate the occasion.

THE FOX THEATRE

The decision to move Little Caesars' corporate headquarters to downtown Detroit was prompted

continued on page 10

Little Caesar

continued from page 9

by an investment made by the Ilitches in July 1987 when they purchased the Fox Theatre in downtown Detroit's neglected theatre district.

Detroit's Fox Theatre is one of several movie palaces commissioned by William Fox of 20th Century Fox. Built in 1927-28 and designed by noted theatre architect, C. Howard Crane, it is a splendid example of the Siamese-Byzantine style of architecture. In its heyday, the 5000-seat theatre was a venue for films, vaudeville and big band sounds. In the 1960s, it featured local talent such as Motown stars, followed by Kung-fu and horror movies in the late 1960s and 1970s. By the 1980s, it was rarely used and had fallen into serious disrepair.

The Fox Theatre Collection is fortunate to include old press books, from the mid-1930s through the 1950s, with advertisements and articles outlining the acts and movies that played at the theatre . . .

Several million dollars were spent to restore the Fox Theatre to its original splendor. Its re-opening on November 19, 1988 brought rave reviews, and in 1989, it was designated a National Landmark. Today, Broadway shows, concerts, family entertainment, and movie premiers are featured, and it is one of the top grossing theatres of its size in the country.

Additionally, the Ilitches restored the Fox Office Centre,

adjacent to the theatre, and in December 1989, it became the corporate headquarters of Little Caesar Enterprises, Inc. and Olympia Entertainment, Inc. (also an Ilitch-owned company) and the centralized location for the corporate archives.

The Fox Theatre Collection is fortunate to include old press books, from the mid-1930s through the 1950s, with advertisements and articles outlining the acts and movies that played at the theatre and the promotional efforts surrounding those performances. Some photos and posters also have survived. The company owns the original 1928 program, printed on parchment, and I have purchased additional old programs at auctions. Old accounting records and approximately 1738 linear feet of musical arrangements remain unprocessed. While not particularly rare, these musical scores, as a whole, have great historical value in the context of American, theatrical, and musical history, as well as the the history of the Fox Theatre. Most scores are mimeographed, but the collection does contain a few rare handwritten ones.

In 1996, the Theatrical Society of America held its annual meeting in Detroit, and we developed a display for the theatre lobby utilizing the materials from the Fox Theatre Collection.

RED WINGS HOCKEY TEAM

In 1982, the Ilitches purchased the Detroit Red Wings professional hockey team. At the time, the team ranked near the bottom of the National Hockey League, and season tickets were difficult to sell. In the last fifteen years, the Ilitches have rebuilt the team and established a solid organization. Today, the team is ranked among the

most valuable in the NHL, and the percent of capacity attendance at games is the highest in the NHL. In 1997, the team brought home the Stanley Cup for the first time in 42 years.

The Red Wings Collection consists primarily of ephemera that has been donated or purchased and publications, such as media guides and programs.

In 1926, the Detroit Red Wings played their first game at the Border Arena in Windsor just across the river from Detroit. In 1927, the Olympia Stadium in Detroit (also designed by C. Howard Crane) became the Red Wing's home ice, where they played until 1979. At that time, the team moved to Joe Louis Arena, and as a result, most of the franchise's archival records were lost or sold.

The Red Wings Collection consists primarily of ephemera that has been donated or purchased and publications, such as media guides and programs. Some players' contracts from the 1960s and 1970s are also available.

While most sports teams' photographs are managed by their public relations departments, with the exception of current player's photographs, the Ilitches requested that the collection of approximately 9000 Red Wings historical images be kept within the corporate archives. Photocopies of all images are made available to Public Relations.

Images from the photo collection are heavily used during the hockey season for internal publications, promotional materials and external

continued on page 11

Little Caesar

continued from page 10

sports publications. Photographs from the collection were also used in large murals, which were installed in the arena in 1993.

Archival material is displayed in a custom-designed case in the arena. Memorabilia, miniature Stanley Cups, photographs and a game jersey worn by "Mr. Hockey", Gordie Howe, may be viewed by the fans. ESPN featured the display during the Stanley Cup playoffs this year.

TIGERS BASEBALL FRANCHISE

Baseball has enjoyed a long history in Detroit dating back to the mid 1800s. After the American League was formed in 1901, the Tigers became a charter member. Many baseball greats are associated with the team, including Ty Cobb, Mickey Cochrane, Hank Greenberg, Hal Newhouser and Al Kaline.

Ilitch purchased the Tigers franchise in 1992. As a former player with the Tigers farm system, he fulfilled a life-long dream to work with the team. Faced with

declining attendance and an outdated stadium, Ilitch has been approved to construct a new stadium, which will be built across from the Fox Theatre.

The collection includes correspondence from the 1930s when Walter Briggs owned the team and extensive files of James Campbell, the front office executive for more than 40 years.

The Detroit Tigers Collection measures approximately 235 cubic feet. The historical records are maintained in a storage area under the stands at the stadium. Often referred to as "The Gold Room," this area contains the documents representing the day-to-day management activities of the franchise.

The collection includes correspondence from the 1930s when Walter Briggs owned the team and extensive files of James Campbell, the front office executive for more than 40 years. In addition, all the

players' contracts from 1948 to the present are available.

Currently, I am bringing all historical Tiger photographs to the archives and have processed 7000 images thus far. Photocopies are made only of the most popular sports figures.

Many people have supported and help build the diverse holdings of the Little Caesars Enterprises, Inc. Archives. The public relations departments for both sports teams and the corresponding equipment managers are my greatest sources for collecting sports memorabilia. A local television station assisted in transferring more than 200 reels of baseball films infected with vinegar syndrome to video tape. John Fetzer, owner of the Tigers from 1966-1983, and the Fetzer Institute archivist have been very generous in donating duplicate items to the archives, as well. The archives has received many artifacts from a previous team museum, which are displayed during Tigerfest each year. Upon completion of the new stadium, I expect to maintain a permanent Tigers exhibit.

[The Little Caesar Archives] documents the history of an urban society and its leisure activities. . .

The Little Caesars Archives documents the pizza, entertainment and sports businesses owned by Michael and Marian Ilitch, as well as the careers of professional sports figures.

But equally important, it documents the history of an urban society and its leisure activities, and it is an important part of the history of Detroit. •

Editor's Greeting

continued from page 2

managing a multi-organization collection; Tim Hawkins (Playboy Enterprises, Inc.) shares his achievements in refining the Playboy photograph collection; and Jerry Probst (JCPenney Company) introduces a new program in handling copyright issues on the Web.

I would like to mention that The History Factory financially supported the mailing of this

newsletter to all section members, so the group would receive the issue prior to the annual meeting. I would also like to thank our graphic designer, Britlyn Whalum, who, once again, has designed the newsletter. She has done an outstanding job.

I hope everyone will be attending the section's annual business meeting on Saturday, August 30th, so that we may discuss the ongoing format and new ideas for the newsletter. See you then! •

Advocating Business Archives

By Ken Wirth

INTRODUCTION

Corporate archives seem to be perceived as barely necessary in today's corporate world, as witness the six Wisconsin-based firms on "The Fortune 500."¹ An inquiry at each of these companies revealed that only two have a corporate archives staffed with at least one full-time archivist. What is it about an archives that those companies with them have recognized as important? Focusing on companies that already have an archives may identify reasons which other companies may consider to create their own corporate archives. Referring to examples of how business archives meet the historic informational needs of a company may pique the business executive's interest, compelling him or her to consider the arguments for the creation of a business archives.

BUSINESS ARCHIVES: DESCRIPTION AND USE

Traditionally business archives has been defined as "a department specifically charged with the systematic acquisition, preservation, and servicing of corporate historical records and artifacts deemed to be of permanent value in

documenting the company's founding and subsequent growth."² The meaning of this definition may be enhanced by comparing a business archives to traditional assumptions about archives and examining the uses of a business archives.

An examination of the characteristics of a business archives points to three significant differences compared to a traditional public or academic archives.³ A business archives, due to its private sector status, typically has very few, if any, external provisions governing its organization. Indeed, business archives are characterized by immense diversity of form, whereas public archives are often required to follow an organizational structure dictated by statute. Hence the first defining characteristic of a business archives: the business is free to organize and control its archives as it wishes, within the guidelines of company policy. This characteristic is particularly attractive to the business that must follow statutory requirements in so many other aspects of the business.

The influence management exerts on all aspects of business is

well known in the business world. It is management's influence, which governs the second defining characteristic of the business archives: the informational aspect. Corporations are required by statute to retain some information for certain periods. For example, bank statements and related transactions are typically retained for seven years per I.R.S. requirements.

However, management's responsibility to retain documents and provide information for historical or other cultural purposes beyond the expiration of the legal retention period is up to the individual management. In a similar way, business archives have no requirement to provide information to any members of the public and access to corporate records can be extremely guarded. As Elizabeth Adkins, Kraft Foods, Inc. archivist, states, "the principle of equal access loses its sacred quality in ... an environment [where companies] have the right to control publicly released information ..."⁴ Contrast this with the cultural value which an academic archives provides, or the freedom of information inherent in the public

continued on page 13

¹ "The Fortune 500," *Fortune*, April 29, 1996, F-1-F-20. The six firms are Johnson Controls, Manpower, Northwestern Mutual Life Insurance Company, Roundy's, J.I. Case and Aid Association for Lutherans.

² Douglas A. Bakken, "Corporate Archives Today," *American Archivist*, Vol. 45, No. 3 (Summer 1982), 281.

³ Taken from Marcel Van Campen, *The Archivist in the Business Environment*, Montreal, 1992.

⁴ Elizabeth W. Adkins, "Access to Corporate Archives: Whose Business Is It?," paper presented at the annual meeting of the Society of American Archivists, September 16, 1992, Montreal.

archives. As Van Campen points out: "In modern constitutional states, the legally prescribed duty of public responsibility, even for past policy, is the underlying motive both for maintaining and for providing access to public archives."⁵

The third defining aspect of the business archives concerns the economic environment of which it is a part. Businesses compete in a world where the most successful are the ones which generate the greatest profit. The business archives is one of many service departments whose costs are traditionally seen "as being just as much a part of the cost of a company's finished product as are materials, labor, and overhead."⁶ While the costs of the archives are well-defined, the benefits are more difficult to quantify. Much depends on management's view of the archives' worth. Contrast this scenario to that of the public archives, which is not normally required to continually prove its value in economic terms to the institution of which it is a part.

A corporate archives provides many services which do justify its existence; several have been

outlined in the Society of American Archivists brochure "Business Archives in North America."⁷ The corporate archives serves as an "internal record" to help guide company policy, as well as providing research support. The corporate archivist selects and disseminates important records; prepares exhibits and oral histories; maintains photographic collections; and conserves old materials - it is the corporate archivist who selects and preserves key documents that reconstruct the company's history.

BUSINESS ARCHIVES SURVEY

While the above may seem reason enough to warrant creation of a business archives, the simple facts are that few companies have archives. For each compelling argument advocating corporate archives, the corporate executive stands ready with a counter-argument that seemingly refutes the need for a corporate archives.

Yet, somehow, companies which have corporate archives have succeeded in the task of advocating business archives, often in the face of opposition and indifference. They also have continued to demonstrate the value of archives

to cost-conscious corporate executives. An examination of the facts and evidence related to their experience provides a series of action steps to use to advocate business archives.⁸ The successful business archives described here can be used as examples by anyone who wishes to create the company's business archives.

During the course of the interviews conducted with eight business archivists, three topics were mentioned repeatedly and provide food for thought regarding the methods to promote business archives, or any archives, for that matter. These three themes are:

- the business archives' customer base;
- the motivating factors behind the business archives' creation; and
- the business archives' chief strategy to ensure its continued support.

Focusing on these three areas may suggest what it is about existing business archives that keep them "in business." Stated in another way: who are the business archivist's customers, and why do they use business archives as opposed to some other source?

continued on page 14

⁵ Ibid., 3.

⁶ Ray H. Garrison, *Managerial Accounting: Concepts for Planning, Control, Decision Making*, Dallas, 1979.

⁷ "Business Archives in North America," The Society of American Archivists, Chicago, 1991.

⁸ The following information was obtained in the main by telephone interviews conducted in 1994 (with follow-up in 1995-96) with business archivists at the following eight companies:

1. Kraft General Foods
2. The Sporting News

3. CIGNA Companies
4. Navistar

5. Coca-Cola
6. CUNA Mutual Insurance Group

7. Procter & Gamble
8. Motorola

The companies chosen represent the diversity of corporate America: Three are consumer goods companies, three are service companies and two are manufacturing companies.

FEATURE ARTICLE continued from page 13

What factors lead a company to want a business archives in the first place? Does the business archives need to find a niche, which warrants its continued existence?

THE BUSINESS ARCHIVES' CUSTOMER BASE

The business archives customers can be divided generally into two groups: those internal to the company, and those external to the company. The eight business archivists interviewed were unanimous that the internal customer represents the largest group, providing between seventy and ninety percent of all inquiries.

Among the internal customers, the following groups were among the most frequent users of the corporate archives: corporate affairs, legal, marketing, public relations/consumer affairs, executives, and staff personnel. As questions about the company's past arise, all invariably turn to the corporate archives, although each has different needs, as described below.

The corporate affairs department might use the archives to obtain historical information for stories in corporate publications. The law department typically use the archives to obtain documents relating to the history of a trademark, copyright, or patent. The marketing department might use the archives to obtain information regarding how a certain product or brand has been positioned and advertised over time, such as by requesting examples of old print ads, or television commercials. The public relations/consumer affairs

department may find archival records useful to answer questions from the general public concerning the company's history (to distinguish from those queries asked of the archives directly). Corporate executives may use the archives to obtain information regarding past policy decisions, product history, or even to obtain quotes for speeches — who but the corporate archivist would have the speech given by the company founder at the laying of the cornerstone 100 years ago? Staff personnel may ask the archives to answer general questions. For example, The Sporting News Archives serves as an "in-house reference and research facility", much like a library, because of the wealth of sports information contained in the pages of its publication.

External customers are less plentiful, although still important. Such researchers usually can be described as belonging to one of several groups. The first includes individuals conducting research for articles or books who require information from the archives. For example, an author of baseball books wanted to know about CIGNA's ownership of a professional baseball team in the 1950s. The second group might be called the "inquiring public" looking for various kinds of information. For example, a homeowner who has unearthed an old Coca-Cola bottle in his or her backyard is interested in knowing how old it is and whether it has any value. An amateur genealogist working on a family tree would like to track a family member's job history. The third group includes film and tele-

vision producers who may require background information, or the use of original props. The fourth group includes journalists looking for information to confirm or refute stories and articles. Other business archivists requesting or sharing information is a fifth group. A final group is public relations firms which have been hired by the company and require historic information.

What can be concluded from a review of the archives' customer base? Many companies have marketing, legal, or public relations departments, but only a small fraction of these have an archives. Do they miss having an archives? Probably not, because the services an archives could provide for these customers are provided more - or less - efficiently by someone else, and no one has broached the subject; the idea of a corporate archives may never have entered these individuals' minds. For example, a marketing department has kept its own record of the history of a brand, the legal department has established the history of a trademark. Why should another department be created to do something that management feels is adequately accomplished right now? A good question, yet further probing may reveal places where the argument falls short. For example, is the material stored and preserved in a *professional* manner? Can inquiries about the material be answered in a timely fashion? Are marketing and legal resources really being used in an effective and efficient manner when queries must be answered by the \$40 per

continued on page 15

hour marketing executive?

It is the task of the "archives advocate" to ask these questions of the prospective customers, to describe to the lawyers and marketers the positive aspects of having a corporate archives.⁹ It should be remembered that in a business archives, as in any business, "the customer is king"; by filling an identified need, the archives has validated its existence.

FACTORS BEHIND THE BUSINESS ARCHIVES CREATION

Three situations prompted the eight businesses reviewed to establish archives. These suggest arguments for the creation of a business archives at other companies currently without one. The situations can be divided into three broad areas:

The first is when historic records have been collected by some far-sighted employee or department, yet there exists the need to gain more timely and efficient access to material and provide information which the current collection method treats inadequately.

The second occurred when top management wanted the company's history preserved.

The third situation was the occurrence of a significant anniversary prompting the archives' creation.

The first situation speaks of a latent corporate interest to collect historic material, yet the interest was never taken seriously by top management until either

complaints arose or employees came to realize the advantage of an archives. This "hobby-like" interest in collecting old material was mentioned by four of the eight business archivists, who recalled an individual employee collecting old company records and other material. At CUNA Mutual and CIGNA the corporate secretary kept this material because of personal interest; at P&G, it became the part-time avocation of the employee who wrote the company magazine. The material may have stayed in these collectors' hands were it not for certain groups who recognized the need for one source for this material. At Kraft, the material resided not in the hands of specific employees but in departments, which recognized they were unable to devote sufficient resources to properly care for the material they held. For example, the Kraft marketing department had a collection of old ad campaigns and other such memorabilia accumulated over the years, but nothing was in one place and how much they owned was unknown. An additional consideration lay with Kraft's legal and corporate affairs departments, which were doing their own trademark research and fact-checking, but found this too time consuming and wanted others to do it. Some employees in these departments recognized the advisability of an archives, but this resulted only in informal discussion and nothing more. A change in management, however, prompted action. The

new, "enlightened" Chief Executive Officer (CEO) realized the efficacy of having an archives, especially the marketing advantages. He felt that by promoting Kraft's long-established brand names through nostalgic ad campaigns, the consumer's comfort level with Kraft brands would increase, hopefully leading to increased sales.

This required preserving information about the brands in the form of labels and packaging and records of old ad campaigns, such as the print ads and television commercials that were used to promote the brands over the decades. The legal department reasoned that an archivist could also accomplish the research and fact-checking for trademark questions, thereby freeing legal staff for other work. One may also assume significant labor cost-savings could result if it was found that a high-cost attorney's time could be replaced by the comparatively low-cost archivist's time. Hence, the need to professionally process this material coupled with the recognition that a part-time approach was not adequate to answer the historical questions which originated from internal customers was one factor leading to the archives' creation. The second stimulus prompting companies to create business archives occurred in two of the eight respondent companies: the top executives of the firm wanted the company's past preserved. For example, executives of CIGNA,

continued on page 16

⁹ I will describe some ways of going about this in the "steps to advocate a business archives" later in this paper.

formed by the combination of The Insurance Company of North America (founded in 1792) and Connecticut General (founded in 1865), recognized already at the end of the last century that the company was aging and that both firms' pasts were worth preserving. At Motorola, Bob Galvin, son of company founder Paul Galvin, was sensitive to the corporate culture and knew how easy it was to lose sight of one's past. He wanted to establish an archives to permanently preserve the corporate culture. Hence, the second way a corporate archives may be created: the founder's descendants, either familial or corporate, recognize the importance of history and the preservation of the past to benefit the future. Because they have the authority to command it, the archives is brought into being at their behest. These executives, with an abiding respect for the importance of history, become the archives' "champion." Throughout the ensuing years the champion will see to it that the archives has, at minimum, a staff of one full-time archivist; will support its acquisition policy; and will avoid archival budget cutting during lean times.

While the champion keeps the best interests of the archives in mind, one inevitably wonders what happens should this individual depart the company and a less enlightened executive takes over. Three of eight respondents identified an individual that could be defined as such an archival "champion." However, each was quick to point out that since its founding, the archives had developed a reputation of

providing services to many other corporate customers and that the beneficial relationships nurtured with these customers would hopefully counteract any negative overtures by the "champion's" less archivally-enthusiastic successor. The Sporting News archivist, Steve Gitschier, mentioned that since 1986, the year the Sporting News archives was founded, a number of publishers have come and gone. Yet each new publisher has come to value the archives, due in no small part to the archivist's services.

A third reason for the business archives' creation is one that the archival profession hears so very often. The celebration of a significant anniversary such as a centennial gives cause to reflect on past accomplishments and take stock and plan for future goals.

It also is a good marketing opportunity. Half of the respondents mentioned that an anniversary had a direct impact on the founding of the archives:

- In 1971, the CEO and president of John Deere (now Navistar) was interested in cataloguing old company records, in anticipation of the company's sesquicentennial ten years hence! He was also interested in having a company history researched and written. In 1973, a full-time archivist was hired to accomplish these tasks.
- At The Sporting News, the 100th anniversary of the company's founding occurred in 1986. As historic materials commemorating this anniversary were assembled, the

president's friend, a history professor at the University of Missouri, suggested that "something professional could be done" with the material. A consultant, Anne Kenney, then staff archivist at the University of Missouri at St. Louis, was called to develop a program and draft a job description. After reviewing the proposal, the president became convinced and carved out a portion of the budget for an archives.

- At CUNA Mutual, the fiftieth anniversary of that company occurred in 1985. The public relations department had assembled historic material commemorating the anniversary. Once it had been collected and the anniversary came and went, the public relations department was convinced that the material should be collected on a regular basis. This conviction, however, was not what ultimately created the archives. The president and CEO, who came from an academic background, wanted a corporate history written. His interest led to Board of Director approval to create the archives.
- At P&G, the 100th anniversary of Ivory Soap was one of the events which helped to realize a corporate archives.

Can anniversaries be used by the archives advocate? Three lessons contained in the above

continued on page 17

examples point the way to advocating business archives.

First, the archives advocate must ascertain whether historic information is readily available, and if it is in the form needed by management, or whether historical records have been haphazardly collected over the years. If the answers to these questions indicate the need for someone to gather all the records and assemble or make them available in a professional, efficient manner, then the archives advocate stands ready to offer his or her services as "problem solver."

Second, the archives advocate must keep abreast of current business archives literature to ensure full understanding and consideration of all theories. Executives at CIGNA and Motorola, convinced of the importance of their company's history, created business archives to preserve the past for future generations. But such convictions are not easily nurtured in business people who have a "myopic emphasis ... on short-term objectives."¹⁰ The curriculum at North American business schools places a far greater emphasis upon capital budgeting and cost accounting than upon history and culture.

Thus, a direct plea to the executive's historical sensibilities, while important, may not be all that is needed. Indeed, it must be made clear to the executive who is not favorably predisposed to history

exactly how establishing an archives and recording the company history will be worthwhile, even profitable. In his article "Dusting Off the Cobwebs: Turning the Business Archives into a Managerial Tool," George David Smith provides some examples of how an archives can provide support through historical documentation.¹¹ In litigation research, for example, the archives provides documentation which can avoid the company significant expense. In "Where Memory Serves," John Thackeray relates how AT&T Technologies, Inc. was able to collect a \$70 million invoice from a Federal Government agency with proof from the corporate archives.¹² It is up to the archives advocate to keep abreast of current literature concerning how historical information has been put to use in modern business, and to provide these examples to the corporate decision-maker.

Finally, the archives advocate must be aware when the targeted company is having its next "significant" anniversary. Even ten years prior to that date, the need to organize historic documents and summarize these in written form may already be recognized by top management. The resourceful archives advocate might contact those companies anticipating anniversaries to offer his or her services. As we have seen, even if the anniversary has passed, the

company may be anxious to continue collecting historic records or maintain the collection amassed before and during the celebration. Three or five years after an anniversary celebration the archives advocate may celebrate the fact that he or she has convinced a company to create a professional program.

ENSURING CONTINUED SUPPORT AND EXISTENCE

The one common element on which most business archivists agree regarding their archives continued existence is the ability to deliver good service in a timely way. At Sporting News the idea is to "become as indispensable as possible to as many people as possible as much as possible," something the archivist defines as "in-reach," or selling the archives potential within the company. The Coca-Cola archives provides services calculated to "enhance the company's image in some way." The Motorola company archivist echoed this by stating that the archivist must "be responsive to one's customers," a sentiment echoed by the CIGNA archivist who underscores the business archivist's strong service emphasis. A business archivist who "disdains the researcher" will be effectively committing professional suicide; according to one, the business archivist is "customer driven and

continued on page 18

¹⁰ Harold P. Anderson, "Business Archives: A Corporate Asset," *American Archivist*, Vol. 45, No. 3 (Summer 1982), 264.

¹¹ George David Smith, "Dusting off the Cobwebs: Turning the Business Archives into a Managerial Tool," *American Archivist*, Vol. 45, No. 3 (Summer 1982), 288-290.

¹² John Thackeray, "Where Memory Serves," *Across the Board: The Conference Board Magazine*, July/August 1991, 43-44.

must want to serve."

Selling the idea of an archives, then, is to sell service, to fill a need. And as with any service function, performance must be measured. The archives advocate should point out to the decision makers that the archives' performance will be tracked in terms such as, "customer questions answered within one day by the archivist versus in three days by the non-archivist." This should give the skeptical manager some slight peace of mind; service quality can indeed be measured and reported, though not in the normal, time-honored tradition of profit and loss. (Although some archives can claim their contribution to corporate-wide cost savings; at Coca-Cola, the archives is the mainstay of the licensing program, which generates royalty revenues amounting to \$7 million every year.) Some archives go beyond one-time performance statistics and conduct follow-up surveys to make certain that what they've provided is effective. CUNA Mutual uses a feedback survey form to find if the information provided was helpful and timely; further follow-up is accomplished by phone.

ADDITIONAL ARGUMENTS FOR BUSINESS ARCHIVES ADVOCATION

The methods to advocate corporate archives are many. Some other issues to address as needed with the target firm's management include:

In the business environment,

archives and records management compliment one another well. Yet twenty-five percent of the companies surveyed did not have records management programs, and of the six which did, only two had strong connections between the archives and records management functions. (One records management program was actually part of the archives.) One might consider combining the case for an archives together with the case for a records management program, especially since business people are usually more familiar with a records management program and such programs can more easily be made to identify cost savings.

If the records management function is combined with the archives, the next step is continued centralization of information functions. At P&G, by centralizing information resources at one source, the company can obtain information more efficiently and save hours of on-line access time because the centralized function is quicker and more efficient than an outside source.

The idea that the archives advocate understands the importance of corporate confidentiality cannot be overemphasized. Management must be comfortable that the historic material being gathered is kept under lock and key, that access is restricted, and that security measures will be in place. The legal department especially must be assured that no company secrets will become open to the public because of the

archives! In fact, the archives can work for the benefit of the legal department. An archivist at United Technologies is quoted as saying, "[the attorneys] like the fact that there is a firm policy over what gets kept and what is thrown out. What concerns them is individuals saving stuff they don't know about."¹³ The archives advocate must convey the image of the good corporate citizen, looking out for the best interests of the company.

For the company expanding its markets to the former Soviet Union, the Soviet-dominated East European states, China, and other markets with a heretofore minimal exposure to Western products, an archives will be an effective means to inform the prospective consumer about the history of the product, as well as the history of the people that sell it. Coca-Cola did precisely this when they took a traveling version of the corporate archives on the road to new markets in Russia, Asia and Eastern Europe. The astute archives advocate will investigate whether his/her target firm does such business and assess the advisability of such a strategy.

Many firms also routinely acquire foreign subsidiaries, but may be clueless as to what to retain of the acquired company's documents. The archives advocate stands ready to assist here, as well - especially if he or she possesses foreign language fluency.

At P&G, orientation tours for

continued on page 19

¹³ John Thackeray, "Where Memory Serves," *Across the Board*, July/August 1991, 45.

FEATURE ARTICLE

continued from page 18

new employees and international visitors begin in the lobby which houses the exhibit of the company's history. What better way for the uninformed to become informed by a visual display. The archives advocate who visits the target firm and notes a dearth of historic information in the front lobby should take note - this presents an opportunity for promoting the archives through a display.

CONCLUSION

The best way to begin to advocate a business archives is to provide examples, as outlined here, and ask questions of the target firm, the first one being "what, if anything, is being done to preserve the company's history?" The initial inquiry should take the form of a letter, followed by a personal meeting. At the meeting, utilize as many advocacy steps as possible; several are sure to make their impression. For example, if it is known that a competitor has an archives, this should be pointed out. A company never wants to be outdone by its competition in any way.

The success of the promotional process will depend on the number of valid arguments made and the receptiveness of the listener to these. It is worth remembering, though, the odds of finding a company without an archives are in favor of the archives advocate. Recall that in Wisconsin alone, four of six companies on The Fortune 500 did not have a corporate archives. The opportunities to advocate and convince are enormous. •

BIBLIOGRAPHY

Adkins, Elizabeth, "Access to Corporate Archives: Whose Business Is It?" Presented at the Annual Meeting of the Society of American Archivists, September 16, 1992, Montreal.

"Business Archives: A Special Issue," *The American Archivist*, Volume 45, Number 3 (Summer 1982).

"The FORTUNE 500," *FORTUNE*, April 29, 1996.

Gamel, Faye, "Are Your Association's Archives Hiding in an Attic?" *Association Management*, June 1977.

Garrison, Ray H., *Managerial Accounting: Concepts for Planning, Control, Decision Making*. Dallas, Business Publications, Inc., 1979.

Hedlin, Edie, *Business Archives: An Introduction*. Chicago, Society of American Archivists, 1978.

Jones, Arnita A. and Philip L. Cantelon, *Corporate Archives and History: Making the Past Work*. Malabar, Florida, Krieger Publishing Company, 1993.

Kurtz, Wilbur, "Business Archives in the Corporate Function," *ARMA Quarterly*, April 1970.

Marsh, Betsa, "Then, Now and Tomorrow", *Moonbeams*, April 1989.

Simmons, Joseph, "Business Records in the Company Archives," *Special Libraries*, January 1968.

The Society of American Archivists, "Business Archives in North America," Brochure, 1991.

The Society of American Archivists, "Directory of Business Archives in the United States and Canada," 1990.

Teresko, John, "Should You Keep An Archives," *Industry Week*, 188, March 15, 1976.

Thackray, John, "Where Memory Serves," *Across the Board*, July/August 1991.

Van Campen, Marcel, "The Archivist in the Business Environment," Presented at the XIIth International Congress on Archives, 1992, Montreal.

Nine Million Images: Modernizing the Playboy Photograph Archives

By Tim Hawkins, Photo Archivist & Manager of Imaging Services, Playboy Enterprises, Inc.

Playboy Enterprises, Inc. is an international media and entertainment company that publishes *Playboy* magazine in the United States and licenses sixteen editions internationally; develops and markets other branded media products, including newsstand specials, calendars, books, limited edition prints, CD-ROMs and an on-line world-wide-web service; creates and distributes programming for domestic pay television, world-wide home video and international television; markets the Playboy trademarks on apparel, accessories and products sold around the world; and operates a direct marketing business, including the *Critics Choice Video*, *Collectors Choice Music* and *Playboy* catalogs.

The Playboy Photo Archives is a core resource that provides content to Playboy's varied business ventures. In addition, the photo collection is a rich source of documentation on the history of sexuality, lifestyles and popular culture in the latter half of the twentieth century. With a quantity of nearly nine million photos constantly in demand by worldwide business ventures, the Playboy Photo Archives must mix its mission with both preservation and access elements.

Ten years ago, after I answered a blind ad and accepted the job as Playboy's first professional photo archivist, my goal was simply to preserve a photo collection that documented a slice of Americana. Certainly Playboy is best known for its depictions of female nudity. Whether you agree, or disagree,

with Hugh Hefner's *Playboy Philosophy* there can be no question that Hef, and the empire he created, were a driving force in the sexual revolution of the 60s and left a mark in our collective perception of human sexuality. Playboy's photo collection embodies far more breadth than this, however, containing documentation of lifestyles and popular culture as depicted in fashions; cars, boats and travel; urban living; and all of the mundane products that defined the sixties and seventies. In addition, personality photo files held in Playboy's collection show a star-studded cast of writers, artists, photographers, celebrities and interview subjects spanning half a century. Not to be ignored is the incredible documentation of the birth and growth of one of America's most highly visible corporations, including incredible documentation of the man who created it.

The Playboy Photo Archives is a core resource that provides content to Playboy's varied business ventures.

In 1987 all of Playboy's photographic archives were stored haphazardly under uncontrolled conditions in the Playboy Building at 919 North Michigan Avenue in Chicago. They were in danger of loss due to damage, theft or degradation. The collections were used

routinely only by the foreign licensees. The bulk of the collection of nine million photos was rarely accessed. In essence this was a gold mine waiting to be discovered.

Because the collection is a source of profits it receives the care it desperately needs.

In Playboy's modernized offices at 680 North Lake Shore Drive the photo collection is a widely recognized company asset. The climate controlled vault is a regular stop on every VIP tour. It is a source of pride right up to the office of Christie Hefner, the CEO. However, it is not only a source of pride. The photo collection is also a source of profits for *Playboy* magazine, newsstand specials, calendars, new media, special editions, international publishing, entertainment products, ancillary products, and books. Because the collection is a source of profits it receives the care it desperately needs. In this case, the competing roles of preservation and access developed a synergistic relationship. The profits generated due to increased access have helped to funnel more money into preservation programs because the value of the collection is recognized.

Playboy brought in a professional archivist because they suspected the potential value of the photo collection. Playboy was planning a move into a new building in 1989 and desperately needed

continued on page 21

Playboy Archives

continued from page 20

to reorganize the photo collection and begin the process of automation. This reorganization and automation was my first project. One component of the project was the design of new offices and storage spaces. Requirements and budgets were submitted and the first casualty was the deletion of any climate control systems. This directive came down directly from the office of the CEO. The explanation was that climate control did not exist in the past thirty-five years; no problems exist due to the lack of climate control; therefore climate control is an unnecessary expense.

My first reaction to this was disbelief — disbelief that anybody could refute such common knowledge about the value of climate controls — followed by a very rational effort to prove my case. To do so I gathered a few cubic feet of badly faded, yet important and valuable, vintage Ektachromes — Marilyn Monroe, Jayne Mansfield, Anita Ekberg, Brigitte Bardot, Sophia Loren — and placed them in a record center box with a sizable packet of technical literature relating to the archival storage of color photographs. I included a memo simply reading: We don't have a problem? Look at this! Our climate control was reinstated.

I had never worked for a corporation before and I was naive. I have to honestly say that, with my current experience, I'm not certain I'd have the guts to send a box of educational materials to the CEO's office. Fortunately, this CEO took the issue to heart and now our climate controlled vault is a great source of pride when Christie

accompanies clients on private tours. And, that box of faded magenta and green chromes now rests in a controlled environment.

**Fortunately, this CEO
took the issue to heart
and now our climate
controlled vault is a
great source of pride...**

This was the beginning of the project to modernize the collection. Over a period of two years I, together with a staff of three non-professionals, completely reorganized and boxed the photo collection in preparation for the move. The early automation efforts were very simple. We used existing manual finding aids — an incomplete card catalog, tearsheet files, and miscellaneous shelf lists — to create a very basic flat-file database using PC-File on a 286 stand-alone IBM clone. After creating the database we sorted it into categories that made logical sense for this collection, and printed lists. We then set out to find each file on the lists from one of the five rooms that held photos in the labyrinth of 919 North Michigan. Once found, the file was placed in a record center box, the box number noted and updated on the computer, and we were off in search of the next file.

When the move was finally finished and curious employees wandered by our vault I made an effort to show it off. The difference was remarkable and the collection simply looked great. Honestly, we had only begun, but the image made a great impression. Slowly curious users began inquiring about availability of photos for their projects. Word spread that we had opened up the collection. Now

I look back upon this and wonder about the monster we created. The fact of the matter is that our staff of four are often overwhelmed by providing manual access for an entire corporation to a collection of nine million photos. The computer files we created were, after all, on a stand-alone computer and hardly useful for much more than creating new shelf lists or catalog cards. It was apparent that the next step in automation was necessary.

In 1993 we began a pilot project to digitize the photo collection. The impetus for this project began with our insurance department. They were concerned about maintaining an adequate policy for the collection. We held meetings in an effort to determine what would be an adequate dollar amount to insure the collection from loss or damage. A number of different strategies emerged for valuing the collection: we could have the collection appraised for the value of selected, individual, collectible items; we could attempt to place a value on the collection in terms of future profits that might accrue from future uses of the collection; we could undervalue each photo at one dollar each and settle on a lower limit of nine million dollars; or we could determine the costs of duplicating the collection and use that figure as its value.

The directive came to me to explore this last option of determining the costs of duplicating the collection by standard photographic means. The intention was to store a duplicate photo collection off-site for insurance purposes. Suffice to say that the costs were so astronomical as to seem ludicrous. It would take over a billion dollars to complete such a project and by the time it was

continued on page 22

Playboy Archives

continued from page 21

finished the duplicates would be fading and we'd have to start over in a never-ending cycle. I suggested that the emerging computer imaging technologies might be the answer.

In 1993 we began a pilot project to digitize the photo collection.

After many meetings we contracted with Applied Graphics Technology (AGT), a fledgling computer imaging company out of Rochester, New York. AGT was an offshoot of the Kodak team that developed the Photo-CD technology. They had developed a modified version of the Photo-CD system designed for archiving large photo collections and it included components for streamlining the production processes for publishing companies. Their clients included *Time-Life* and *Sports Illustrated* and they seemed like a good match.

The experimental project was designed to test a number of hypotheses. The first was that we could judiciously scan the existing photo collection and archive a significant selection of approximately one million photos over a period of three years; the second was that the scans we created could be considered archival — that is, that they would be adequate to satisfy our most critical need of going to press from the digital files; and third, we needed to determine if we could develop an adequate image database to manage the collection of digital files.

In a period of three months we scanned over 26,000 35mm slides.

At that rate we could scan only 300,000 slides in three years, and this estimate doesn't take into account the additional time constraints of working with a variety of film and print formats. We conducted intensive tests on the resulting scans. Our final test was a side by side blind test of a Howtek drum scan versus Photo-CD scan printed in a limited run on an off-set press. This test showed that the Photo-CD archive scan held 85-90% of the detail shown by the drum scan — maybe good enough for 85-90% of our readers, but not good enough for our Production Department. The real roadblock was, and still is, an inability to develop an adequate image database, at an affordable price, to manage the digital files. The bottom line is that the pilot project, at our projected scale, simply showed the process to be too expensive.

The real roadblock was, and still is, an inability to develop an adequate image database, at an affordable price, to manage the digital files.

Four years later we're still working on the digitizing project, although we've changed gears. The thrust to digitally archive the existing collection has been redirected toward identifying and digitally restoring at a very high resolution the 200 most significant photos in the collection. Our major emphasis is now directed at archiving digital photo files routinely created as components of our production processes. These are photos that are scanned and retouched at high resolution to appear in Playboy publications, and photos that are

scanned for new media projects. Currently we have approximately 40,000 photos on disks. However, the digital database component continues to be a roadblock. The current thinking is a move toward an SQL database using Netscape as a front end on an internal secured intranet. New developments in the computer industry make me optimistic that affordable solutions to the image database problem will soon be available. A fully functional image database is necessary to demonstrate to the company as a whole that increased automated access to the photo collection really does have value. My belief is that the true value of a digital access system won't be realized until the creative departments begin utilizing it and invent new uses for the new photos they find.

In my tenure of ten years at Playboy we've made significant progress on preserving the collection, but with a collection of nine million previously neglected photos it seems like a life's work. I've barely touched the topic of our manual access systems, but suffice to say that virtually every success I've experienced at Playboy can be attributed to getting the photos out of the boxes and onto a product.

Periodically I write a status report on the Photo Archives. I try to include a description of how far we've come and how far we have left to go. I distribute this to my boss and other key executives in an effort to garner support for my projects. These reports also help me assess my own performance and set goals for the future.

I like to think that success occurs as a part of plan. I set goals and try to make them real. In reality though it seems like success always follows a story. For every

continued on page 28

Internet Outreach and Copyright Protection at jcpenny.com

by Jerry Probst, Historian and Archivist, JCPenny Archives and Historical Museum and Michael Ponder, Senior Project Manager, Associate Information Programs, J.C. Penney Company, Inc.

For the corporate archivist, web publishing provides a valuable new tool to serve the public. Many corporate archives are already on the web. Archives sites usually support a company's main web site under a link entitled "History of . . ." or "About . . ." Wells Fargo, Levi Strauss, Ford Motor Company, Coca Cola, the New York Stock Exchange are just a few examples of companies with historical web sites.

As a public relations tool, a historical web site can be a great asset for a company. The ability to combine text, images, still photographs, movies, sound, and interactivity in a well-designed page allows the archivist and web designer to bring the company's history alive in a rich and engaging way.

As a public relations tool, a historical web site can be a great asset for a company.

Visitors interested in a company often go directly to the archives site to learn more about its history, business philosophy, important personalities, and events. Whether the visitor is a customer, a prospective investor, a supplier, or a student working on a report, an archives site provides company information in a convenient and accessible way (often in greater detail than is available elsewhere). For the casual browser, an interesting archives site may provide a hook to capture the reader's

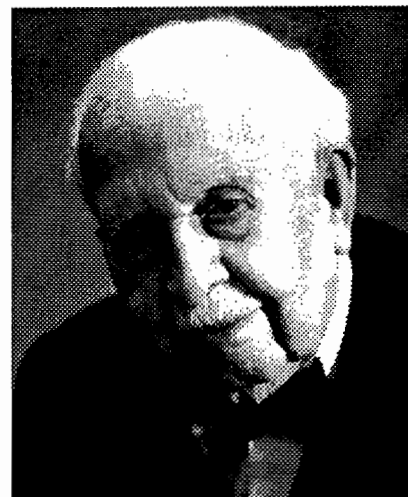
interest and thereby encourage him or her to read on to learn more about the organization.

As a reference tool, an archives site can provide informational brochures and answers to frequently asked questions.

As a reference tool, an archives site can provide informational brochures and answers to frequently asked questions. Having this information live on the web frees the archives from answering many routine questions that typically take up valuable staff time. A web site is also useful as an outreach tool to tap into the growing internet audience. The recent announcement that NASA received 100 million hits on July 4 when the Mars Pathfinder mission landed on the surface of Mars is evidence of the enormous scale and audience potential of the Internet.

The JCPenny Archives began publishing historical material on the web in February, 1996. This article discusses the JCPenny Archives and Historical Museum web site; what we are doing and where we are going; and a new approach we have employed to secure copyright protection for the images and other media we publish on our web site.

The Archives home page is located on JCPenny's main internet site <www.jcpenny.com> under a link entitled "History and Guiding Philosophy." Like many



James Cash Penney

sites, Penney's site is under constant modification and development. The site is modest by comparison with efforts at some other companies, but it is carefully tailored to present JCPenny history to JCPenny's customers, associates, and the public in a clear and attractive way.

The Archives home page is simple in design. Because students are likely to visit the site, the page is designed to be light and friendly. A rotating graphic immediately catches the visitor's eye showing a hand-tinted picture of a Golden Rule Store (JCPenny's original name) on one side and a modern JCPenny Store on the other. A multi-colored navigation bar displaying former company logos runs along the left margin. Beneath the rotating store a short introductory paragraph welcomes visitors to the site and explains what the visitor will find during his or her stay. This is followed by several

continued on page 24

links leading to the site's main features.

Links lead to electronic versions of the Archives' printed brochures. Each section is designed to have its own look and feel, but elements such as the logo navigation bar, page headers, and navigation buttons at the bottom of the page are common to all.

The first link "JCPenney Archives and Historical Museum" describes the Archives' holdings, services, location, hours of operation, and contact information. The second "A Short History of JCPenney" is an informational brochure. Subsections outline the history of the Company from the opening of the first Golden Rule Store by James Cash Penney in Kemmerer, Wyoming in 1902 to the present. Hand-tinted photographs of JCPenney stores and street scenes evoke the Company's early days as a main street merchant.

**Extensive use of
photographs and
graphics illustrate
important sections
of the text.**

The next link "JCPenney Milestones" presents a chronology of important events in JCPenney history. Extensive use of photographs and graphics illustrate important sections of the text. A new brochure "James Cash Penney: His Life and Legacy" presents a short biography of the life, philosophy, family, farming interests and philanthropies of Penney's founder.

A final link displays a Quicktime

VR movie of Mr. Penney's statue in the main rotunda of the JCPenney Home Office in Plano, Texas. Quicktime VR (VR meaning virtual reality) allows the visitor to view the rotunda in a full 360-degree range of view and to move around the statue and zoom in on interesting details. Since it went live in June, this movie has become the most visited location within the site. This fall, another link entitled "James Cash Penney, the Golden Rule, and Customer Service" will be added that presents Mr. Penney's belief in the principles of the golden rule, and how he instilled those principles in the operations of the JCPenney Company.

The JCPenney Archives and Historical Museum operates two web sites. One site is located on JCPenney's main internet site at <www.jcpenny.com> and a second site is located on the company's private intranet server called jWeb. These two sites are, for the present, nearly identical, but will be developed independently in the future. While the sites share much in common, each is designed to serve a different audience. The jcpenny.com site was developed with the public in mind, while the jWeb site was intended to provide historical information and communicate corporate culture to an internal audience.

Future developments on the jWeb page could include a store history database, department and product histories, and a quotation finder from Mr. Penney's speeches and written works. Another development could be a virtual museum that may include exhibits, displays, a virtual reality walk through of the museum, and a theater showing video interviews of Mr. Penney.

For those interested in developing their own archives site a few tips on web design might be helpful. First, try to make your site appealing to the eye. Web surfing is the ultimate in short-attention-span theater. You may only have a few seconds to catch your reader's attention. If your page is not immediately appealing, one quick click and you're history.

Second, once you've captured your reader's attention, you must keep it with interesting content. This should not be an issue for many archivists, because our collections are generally content rich. But remember, interesting content is what your readers want; give it to them.

**If your page is not
immediately appealing,
one quick click and
you're history.**

Next, a site must be well organized. Links to content pages should be clearly labeled and prominently positioned. The site should also be easy to navigate. You should employ nonlinear navigation so the reader can get back to your home page from lower pages with one click. On individual pages, keep the amount of scrolling required to view the page to a minimum. If you have a wealth of text, consider breaking it up into smaller parts and publish each part as a separate page under a common heading.

Finally, nothing is more frustrating to a reader than to have to wait several minutes for a page to load. To ensure quick load time, do not load large graphic files. Full-screen graphics may be visually appealing, but the time required to load

continued on page 25

the graphic may cancel their effectiveness. Consider quick-loading features such as side bars, text based pages, and smaller graphic files.

With web publishing comes the question: How do we protect the images, text, and multimedia clips that we include on our pages?

JCPenney was concerned about putting previously unpublished images of Mr. Penney and other images from the collection on the web without copyright protection.

To address the question, JCPenney has employed a new form of copyright protection called data hiding, currently under development by the News in the Future group at the Media Lab at the Massachusetts Institute of Technology under the direction of Walter Bender.

Data hiding is not currently available as a commercial product, but the idea is worth noting here. Data hiding is essentially embedding an electronic watermark within a digital file. The watermark is placed in a file so that the digital tags cannot be seen, cannot be separated from the file, and do not noticeably compromise the quality of the file. Instead of preventing access to copyrighted material, this technique allows copyright holders to send a web crawler out on the net to find anyone who is using their material without permission. The web crawler continually searches the Internet. Whenever it finds a file with the embedded tag, it will report to the copyright owner, with the address. If the site using the file is doing so without authorization, the publisher can contact the responsible webmaster

directly.

According to international copyright law, a copyright holder who does not try to protect his or her rights can lose them. Having data-hiding technology in place and operating protects copyright ownership. JCPenney includes a copyright notice on the Archives home page notifying readers that photographs are encoded with digital watermarks and may not be reproduced without permission.

Another possible use for the technology includes imbedding keywords and identification numbers within digital photographs or sound files for quick retrieval. For more information and examples of the data hiding research at MIT, see the data-hiding page at the MIT Media Lab at <<http://tablesaw>.

media.mit.edu/DataHiding/>.

The era of web publishing is here to stay. As corporate archivists we have much to contribute. Our collections are rich in the stories, images, and sounds of our companies. James Cash Penney once said "Business is just another word for the social, industrial and economic organization of our world." President Calvin Coolidge once said "The chief business of the American people is business." By telling the stories of our companies we are adding to our understanding of our history; not just business history, but social, scientific, industrial, and economic history as well. Web publishing gives us a tool to share that history in ways few of us considered just a few short years ago. It is up to us to put it to use. •

From the Chair

continued from page 2

the published essays from The American Business Records Project. It will be available for sale at the Chicago meeting and most probably at our own Saturday business meeting.

I would like to bring attention to the recent awarding of the J. Franklin Jameson Advocacy Award to Kraft Foods, Inc. ...

I would like to bring attention to the recent awarding of the J. Franklin Jameson Advocacy Award to Kraft Foods, Inc. for its long standing leadership and support of archival advocacy issues and initiatives. I know that I represent the sentiments of the entire business section when I convey a heart-felt

thanks to Kraft's management, Elizabeth Adkins, Becky Tousey and all of Kraft's archives team for their dedicated work towards elevating the importance of archives.

In closing, I would like to express my deepest thanks to all members who have worked diligently within their own work environment and beyond to transform archives into a true client-focused service function. I am certain that the editor would welcome any ideas or experiences on how archives can better survive in the new knowledge-based economy. Please feel free to contact me or any of the section's executive or steering committee members with any concerns or issues that you would like addressed in the future. I can be reached by phone at 514.874.2104, 514.874.2445 (fax) or rbarch@total.net (e-mail).

See you in Chicago. •

BUSINESS ARCHIVES IN THE NEWS

Forbes Celebrates 80 Years of Business Journalism

In honor of the 80th Anniversary of *Forbes* magazine, an exhibition celebrating eighty years of *Forbes* Inc. will be held in the *Forbes Magazine Galleries*. This exhibition will focus on *Forbes*' role in the development of business journalism. Many photographs and memorabilia from the archives will be on display.

Founded in 1917 by Scottish immigrant BC Forbes, *Forbes* is the oldest of the nation's three major business publications. At the time he founded *Forbes*, BC was the highest paid syndicated financial columnist for Hearst Newspapers.

Forbes

He started the magazine as an outlet for his voluminous writings that did not fit in his columns. For eighty years, *Forbes* has chronicled "the doers and doings" of American business. Upon his death in 1954, BC's son, Bruce, became president, and other son Malcolm became publisher and editor-in-chief. In 1964, Malcolm became president after his brother's death. In 1990, Steve Forbes, became president and CEO. He is the third-

generation of *Forbes* to write "Fact & Comment," an editorial column begun by his grandfather. While most companies in the media industry are dominated by public conglomerates, *Forbes* remains a family business.

Besides *Forbes* magazine, *Forbes* also publishes two supplements: *Forbes ASAP*, the foremost technology publication directed to management decision-makers and *Forbes FYI*, the irreverent lifestyle quarterly. The magazines' parent company, *Forbes Inc.*, has grown to encompass *Forbes Digital Media*,

continued on page 27

Kraft Foods, Inc. is the Recipient of SAA'S Jameson Archival Advocacy Award

Kraft Foods, Inc. was recently announced the recipient of SAA's Jameson Archival Advocacy Award in honor of J. Franklin Jameson. Established in 1989, the Jameson Archival Advocacy Award honors an individual, institution or organization not directly involved with archival work who/that promotes greater public awareness, appreciation, or support of archival activities or programs. Contributions may be through advocacy, publicity, legislation, financial support, or any other type of contribution that promotes archival activity or raises

public consciousness of the importance of archival work. The impact of the contribution is at the national, multi-regional or regional level.

Kraft Foods, Inc. was recently announced the recipient of SAA's Jameson Archival Advocacy Award in honor of J. Franklin Jameson.

For more than ten years, Kraft Foods has generously supported archives events and efforts. Beginning in 1986, Kraft sponsored

the opening reception of SAA's annual meeting in Chicago and will more than double its support for the same event in 1997.

In 1988, Kraft underwrote the development of a Business Archives advocacy brochure, published by SAA. In 1990, the company provided a grant to SAA, so that its Public Information Committee (PIC) could develop a press kit and hire a publicist to assist in efforts to publicize SAA's annual meeting. In addition, Kraft was the primary sponsor of an unprecedented International

continued on page 27

the new division that publishes Forbes Digital Tool, a recently launched online publication; Forbes Management Conference Group; Forbes Custom Media Group, a custom magazine division; the American Heritage division, which publishes *American Heritage* magazine and American Heritage Custom Publishing Group a custom book publisher.

Items [in the exhibit] include toy boats, toy soldiers, the earliest Monopoly sets, a selection of 4,000 documents of presidential and historical figures and a world renown collection of Fabergé Imperial Eggs and objets d'art.

The exhibit will open on November 4, 1997 and will close on January 15, 1998. Along with this exhibition are permanent displays from the Forbes Magazine Collection. Items include toy boats, toy soldiers, the earliest Monopoly sets, a selection of 4,000 documents of presidential and historical figures and a world renown collection of Fabergé Imperial Eggs and objets d'art. The Forbes Magazine Galleries are located at 60 Fifth Avenue in New York City. They are open free to the public on Tuesdays, Wednesday, Fridays and Saturdays from 10:00 am to 4:00 pm. Thursdays are reserved for guided group tours. •

The Southern Business History Initiative

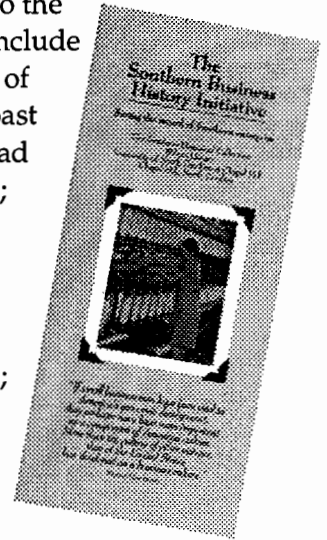
The Southern History Collection (SHC), located at the Wilson Library on the University of North Carolina Chapel Hill campus, has collected business records since 1930. Recently the SHC has launched the Southern Business History Initiative to enlist the assistance of businesses, families and archivists throughout the South in order to salvage southern business records.

The SHC staff is available to:

- advise organizations on emergency preservation measures;
- survey company records for historical significance;
- suggest facilities that can store or manage the collection;
- determine which records should be restricted for a specified time; and
- develop a plan for ongoing management of the records.

Some of the donations to the collection include the records of Atlantic Coast Line Railroad (1900-1960); Carolina Central Railway Company (1873-1881); Concord Steam Cotton Factory (1839-1902); Gold Hill Mining Company (1850-1931); Pierce & Co (1896-1979); Tomlinson Furniture Company (1905-1968) and many others.

For more information regarding this proactive collecting project, contact David Moltke-Hansen, Director, Southern Historical Collection, 919.962.1345. •



Kraft

continued from page 26

Business Archives Forum held prior to the Montreal annual meeting in 1992. For the first time, business archivists from around the world gathered to share common concerns.

The Mid-west Archives Council (MAC) has also received yearly support from Kraft since 1987. The company has provided financial support for MAC's spring meeting reception, allowing MAC's to allocate its resources to other costs

in order to keep expenses down for all its members.

Kraft recognizes the value of promoting the heritage of its brands in current marketing efforts and demonstrates the good business sense of having a central location for its records. The company has generously supported efforts to inform others about the value of archives, particularly in the corporate world, as well.

The SAA Business Archives Section would like to thank and congratulate Kraft for its efforts in supporting our profession and corporate archives. •

SOFTWARE REVIEWS

INMAGIC/DBTextworks

By Susan Mitchem (Salvation Army)

INMAGIC, a Boston software company, developed a database system in 1982. Over the years, many changes, including transforming from a DOS to Windows-based program, have occurred. User preference and the ability to change the screen views only add to the ease of use. However, the basic premise of a simple text-based program have remained the same.

INMAGIC allows users to custom create databases for a variety of materials, such as photo or book cataloging, accessioning and client profiling. Data entry, searching and text export are made easy using buttons similar to Windows 95. Flexibility and the ability to edit records are key to archivists, who may be continuously updating finding aids or accession records.

Icon menu features create an easy way to view all the various data bases within INMAGIC. By clicking on various icons, users enter a Query screen, where they enter key words to start the search. A Browse feature allows users to scan all data in various fields. This option is helpful in reference, where the client may not know the correct spelling of an author's name. By browsing through an alphabetical list of all names, and then clicking on the correct name, INMAGIC will then pull up the records with that name. The searched record can be exported to a file or printed into a report format.

INMAGIC comes in two versions, one user and network. The

network version has options as to text updates, for delayed or instant updating of records. This may be useful in large archives, where many people are creating records simultaneously. Storing records on the server allows access at all workstations at all times.

Ease of use and short training time of staff (especially for non-computer literate) make INMAGIC an easy choice for archivists. •

Playboy

continued from page 22

success at Playboy, or failure for that matter, it seems as if there's an interesting story to go with it — the people who were the players, or the culprits; the missing photo that led to the discovery of a great photo; the odd request that crystallized an idea; the young people who didn't know they couldn't do some things; the coincidental occurrence that made it all come together. At Playboy there are certainly a lot of stories to be told. These are the things that make the job of an archivist so entertaining, and such a challenge. •

CORPORATE ARCHIVISTS NEW APPOINTMENTS

Biltmore Estates

Hal Kiner, former archivist of CIGNA Corporation, is now the archivist for Biltmore Estates in Asheville, North Carolina. He can be reached at Biltmore Estates Archives, One North Pack Square, Asheville, NC 28801; 704.274.6270.

Kraft Foods, Inc.

Michael Bullington joins Becky Tousey in the Kraft Archives as the Assistant Archives Manager. Michael was formally employed with the Rush-Presbyterian-St. Luke's Archives.

WANTED FOR THE NEXT ISSUE:

Rather than dictate what I would like to publish in the winter issue, I will be requesting topic ideas during the Business Archives Section meeting on Saturday, August 30th at the annual meeting in Chicago. Please come with your ideas and suggestions for the newsletter.

For those members not attending the meeting, please e-mail me at dwallier@historyfact.com for the response.

DEADLINE FOR PAPERS: DECEMBER 31, 1997.



THE SOCIETY of
AMERICAN ARCHIVISTS

600 S. Federal, Suite 504
Chicago, IL 60605

First Class
U.S. Postage Paid
Chicago, Illinois
Permit No. 885

Paul C Lasewicz
Aetna Life & Casualty
151 Farmington Ave S112
Hartford CT 06156



THE SOCIETY of
AMERICAN ARCHIVISTS

Send your articles, collection updates, comments and regional news for the SAA Business Archives Newsletter to:

Debbie Waller The History Factory
14140 Parke Long Court Chantilly, Virginia 20151-1649
1.800.937.4001 FAX: 703.631.1124

