

Rochester Institute of Technology

RIT Digital Institutional Repository

Theses

5-2018

Making History Work: Corporate Archives and the Eastman Kodak Company

Emily King

Rochester Institute of Technology, ejk3580@rit.edu

Follow this and additional works at: <https://repository.rit.edu/theses>

Recommended Citation

King, Emily, "Making History Work: Corporate Archives and the Eastman Kodak Company" (2018). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact repository@rit.edu.

ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF LIBERAL ARTS

MAKING HISTORY WORK:
CORPORATE ARCHIVES AND THE EASTMAN KODAK COMPANY

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
BACHELOR OF SCIENCE DEGREE
IN MUSEUM STUDIES

DEPARTMENTS OF PERFORMING ARTS AND VISUAL CULTURE AND HISTORY

BY

EMILY KING

APRIL 2018

Contents

Abstract.....	1
I. Literature Review.....	2
A. An Historical Perspective.....	2
B. Advocating for Business Archives.....	6
C. Best Practices in the Field of Business Archives.....	10
II. Case Study.....	12
A. History of the Eastman Kodak Company.....	13
B. Kodak and Rochester.....	16
C. Overview of the Kodak Archive Project.....	19
D. Assessment of the Kodak Archive.....	22
E. Collection Policy Recommendations.....	30
F. Further Recommendations for Moving Forward.....	35
G. The Kodak Archive as a Marketing Tool.....	40
IV. Conclusion.....	42
V. Appendix.....	43
A. Figures and Tables.....	43
B. Glossary.....	50
C. Society of American Archivists (SAA) Guidelines.....	50
Bibliography.....	54

Abstract

Over the past seventy years, American businesses have established archival repositories to house their historical records and collections in an effort to preserve—as well as provide access to—their histories. As American corporations expand and mature, more and more businesses are establishing archival repositories to house their historical records and collections. In this thesis, I outline the history of business archives in the United States and discuss the best practices and standards in the field. I apply my findings to a case study of the Kodak Archive, a corporate archives project based at Eastman Kodak Park (Greece, NY). The case study is informed by my internship experience over several months in 2017 when I worked as part of a team to establish this archive. In addition to incorporating my first-hand experience with the archive, this thesis assesses the current state of the archive in terms of scope, content and storage conditions. This assessment is supplemented by interviews with members of the Kodak archives committee in an effort to gain a concrete understanding of what kind of resources are available for the development of the archive. The culmination of the project is a set of recommendations for a collections policy that outline a clear plan of action for how the Kodak archive can be developed into a repository on par with some of the best examples in the field. While these outcomes will assist the personnel at Kodak in making informed decisions about archival administration, appraisal and acquisition, records management, and arrangement and description, the case study seeks to serve as an example for professionals working in other business archives.

I. Literature Review

Increasingly, business leaders are looking to the past in order to make decisions about the future. Research surrounding the impact of historical contextualization on the marketing, branding, and development of corporations has encouraged many businesses to invest considerable resources into the establishment of archival repositories for corporate records and historical materials. This section reviews the scholarly work related to business archives from the beginnings of the field in the 1940s to the present. I will take an interdisciplinary approach, surveying articles on corporate history from archival journals such as *American Archivist* while also examining how business journals promote the value of corporate archives.

A. An Historical Perspective

The Society of American Archivists (SAA) established their Business Archives Committee in 1938.¹ That year, committee chairman Oliver W. Holmes stressed the importance of business history within the broader scope of American history, arguing for the existence of two national capitals - Washington and Wall Street. In a capitalist society, he suggested, the free market holds as much weight as the federal government, and to preserve the records of one while ignoring the records of the other meant that future historians would only have half the story.²

In March 1943, the Firestone Tire and Rubber Company established an official archives department, becoming the first major American corporation to do so.³ President Harvey S. Firestone, Jr. identified the company's production records from World War II as potentially significant to future historical researchers, and put into place a plan to gather, catalog, and

¹ David R. Smith, "An Historical Look at Business Archives," *American Archivist* 45, no. 3 (Summer 1982): 273.

² Oliver W. Holmes, "The Evaluation and Preservation of Business Archives," *American Archivist* 1, no. 4 (October 1938): 173.

³ David R. Smith, "An Historical Look at Business Archives," *American Archivist* 45, no. 3 (Summer 1982): 274.

preserve such materials, an initiative which was spearheaded by the company's first archivist, William D. Overman.⁴

The Firestone Archives are significant not only because they are the first true "business archives," but also because Harvey Firestone, Jr. recognized the benefits of preserving company records. According to Overman's account, Firestone, Jr. "wanted for reference an accurate account of the problems that had confronted the company and the methods used to solve them. This, he felt, would be helpful not only in conducting the daily affairs of the business but also in charting its future course."⁵

Aside from the establishment of the Firestone Archives, the 1940s were not a time of exceptional growth in the field of business archives. A few companies, including Time Inc., Armstrong Cork, and Alcoa, established archive repositories, but the overwhelming consensus was that archives were an unnecessary expenditure, and that business museums would be sufficient for preserving the history of a company.⁶ It is important to note here that while museums rely heavily on the historical records and objects housed in archives, company archives and company museums are two separate entities. The concept of company museums began roughly four decades before the first business archives appeared. By the time the Firestone Archives were established, there were already at least 80 company museums in the United States.⁷ Museums and archives have generally worked in tandem for as long as both institutions

⁴ William D. Overman, "The Firestone Archives and Library," *American Archivist* 16, no. 4 (October 1953): 305.

⁵ William D. Overman, "The Firestone Archives and Library," *American Archivist* 16, no. 4 (October 1953): 307.

⁶ Time Inc. and Armstrong Cork (now Armstrong World Industries) are still in operation and have active corporate archives. Alcoa is also still in business, but it is unclear if their archive is still active. For a list of active corporate archives, see "Directory of Corporate Archives in the United States and Canada," Society of American Archivists, accessed March 29, 2018, <https://www2.archivists.org/groups/business-archives-section/directory-of-corporate-archives-in-the-united-states-and-canada-introduction>.

⁷ David R. Smith, "An Historical Look at Business Archives," *American Archivist* 45, no. 3 (Summer 1982): 275.

have been in existence, but businesses clearly valued the public display of history and heritage that museums provide over the secluded, primarily research-based functions of an archive.

In the 1950s, several companies such as Ford, Sears, New York Life Insurance, Procter and Gamble, Bank of America, and Coca-Cola opened their own archives, but a survey in 1958 revealed that fewer than twelve large companies had archivists on staff.⁸ David R. Smith describes the business archives of the 1960s as having gone into the “doldrums.” The momentum building for the past two decades in the field was dissipating; only four major business archives were started during the 1960s.⁹ In 1969, the SAA published a *Directory of Business Archives*, the first list of corporate historical collections compiled in the United States, based on a survey distributed to over 700 companies to gain an understanding of the general state of business archives. One hundred and thirty-three of the respondents reported having some kind of historical “repository,” varying in size and scope. However, only thirteen firms employed a full-time archivist, with most other companies keeping a part-time employee or delegating responsibility for their archives to other departments. Presenting these findings, Robert W. Lovett concluded that a considerable amount of public relations work was needed to convince companies of the intrinsic value of corporate archives.¹⁰

The year 1976 marked a period of reflection in the United States, with the national bicentennial sparking a general renewed interest in American history and nostalgia. This revitalized passion for the past contributed to a renaissance for business archives in the 1970s. Companies such as Disney, Wells Fargo, Deere & Co., the *Los Angeles Times*, and many others established archives and began hiring professional archivists on a full-time or part-time basis.

⁸ David R. Smith, “An Historical Look at Business Archives,” *American Archivist* 45, no. 3 (Summer 1982): 275.

⁹ David R. Smith, “An Historical Look at Business Archives,” *American Archivist* 45, no. 3 (Summer 1982): 275.

¹⁰ Robert W. Lovett, “The Status of Business Archives,” *American Archivist* 32, no. 3 (July 1969): 247-250.

The number of business archives in the United States doubled, and the number of business archivists quadrupled.¹¹

A *Dun's Review* article published in 1981 claimed that 210 North American companies had an archival department or some kind of historical repository. Douglas E. Bakken, citing this statistic in *American Archivist*, was hopeful that corporations were beginning to truly embrace history, while cautioning that archivists needed to sell themselves and their departments as a “key resource” to executives.¹² This was also the heyday of General Electric’s exalted CEO Jack Welch, who famously laid off hundreds of thousands of employees and advocated for leaving the past behind and embracing the future.¹³ It was the Welch’s of the business world that needed to be convinced with a compelling argument that archives were more than a frivolous expenditure. The fast-paced technological development of the 1990s brought with it major changes to the ways American corporations conducted business. This in turn caused anxiety about the role of traditional archives, which usually consisted of tangible paper records, in an increasingly computer and internet-based environment.

In 1997, Paul C. Lasewicz had a grim outlook for the future of business archives in the United States. He argued that the traditional *raison d’etre* for business archives, that “companies cannot know who they are or where they are going unless they know where they’ve been,” was no longer enough to convince business leaders of the value of archives, in the wake of the fast-paced developments of the internet age.¹⁴ Lasewicz identified a divide between the needs of businesses and what corporate archivists were prepared to provide. In order for their positions to

¹¹ David R. Smith, “An Historical Look at Business Archives,” *American Archivist* 45, no. 3 (Summer 1982): 276.

¹² Douglas A. Bakken, “Corporate Archives Today,” *American Archivist* 45, no. 3 (Summer 1982): 279.

¹³ Paul C. Lasewicz, “Forget the Past? Or History Matters? Selected Academic Perspectives on the Strategic Value of Organizational Pasts,” *American Archivist* 78, no. 1 (Spring/Summer 2015): 60.

¹⁴ Paul C. Lasewicz, “Riding Out the Apocalypse: The Obsolescence of Traditional Archivy in the Face of Modern Corporate Dynamics,” *Archival Issues* 22, no. 1 (1997): 61.

remain relevant and to maximize their effectiveness within their organizations, he argued that corporate archivists needed to shift their focus towards becoming “knowledge managers.” This new type of professional extends their reach beyond the physical records and history of their company to apply their expertise to broader information networks and knowledge management systems; essentially, they assist in the retrieval of all kinds of information, not limited only to corporate history.¹⁵

Today, the size, scope, and mission of corporate archives, along with the role and function of corporate archivists, differ greatly from company to company. Some corporate archives exist primarily for the use of researchers, while others are utilized in nearly every department of their corporation. Similarly, many business archivists have taken on the broader role of “knowledge manager,” while others retain the traditional archival responsibilities. The corporate archives field is relatively small, and though it has developed greatly in a short period of time, corporate archives professionals are still struggling with many of the same issues they were eighty years ago. The following sections will discuss some of the recent developments in the field.

B. Resource Allocation: Making the Case for Business Archives and Business Archivists

A review of the literature of the past 15 years reveals that the single greatest problem facing business archives in the present day is the justification of their existence. Unlike museums, galleries, and libraries, businesses are not collecting institutions. They are not mandated in their institutional mission to acquire and preserve objects or records. They are, however, mandated by their stakeholders to turn a profit. Every department and employee of a

¹⁵ Paul C. Lasewicz, “Riding Out the Apocalypse: The Obsolescence of Traditional Archivy in the Face of Modern Corporate Dynamics,” *Archival Issues* 22, no. 1 (1997): 68-71.

successful company is working in tandem towards this common goal. Jack Welch was recognized for his ruthlessness in cutting “unnecessary” costs in order to achieve higher profit margins. His success at General Electric has inspired a generation of business leaders with a “less is more” philosophy. A company archive seems to many business-minded people an expensive prospect with questionable returns. Harold P. Anderson, assistant vice president and corporate archivist of Wells Fargo Bank, argues that a business “could not have a less expensive asset with a higher potential return than archives.” It costs nothing to acquire records, as they are already owned by the company.¹⁶ A successful archive is certainly not free; archival quality storage materials can be quite expensive and a full-time professional archivist requires a salary, but these expenses are barely a drop in the bucket for a large corporation, and can in turn lead to better returns than one might think.

Lasewicz, who spent more than two decades as the corporate archivist at IBM and Aetna, makes a compelling case for an interdisciplinary approach to advocating for business archives. Professional historians and archivists do not speak the same language as business executives, and therefore it can be difficult for the former to communicate the value of archives to the latter. Presenting information written by archivists for archivists is unlikely to convince any corporate decision-maker that an archival program is a worthwhile investment. Lasewicz notes that turning to the literature of business academics, who spend a significant amount of time researching and writing while still speaking the language of business, might assist corporate archivists in better communicating the direct fiscal value of “organizational pasts.”¹⁷

¹⁶ Anderson, Harold P. “Business Archives: A Corporate Asset.” *American Archivist* 45, no. 3 (Summer 1982): 265.

¹⁷ Paul C. Lasewicz, “Forget the Past? Or History Matters? Selected Academic Perspectives on the Strategic Value of Organizational Pasts,” *American Archivist* 78, no. 1 (Spring/Summer 2015): 61-63.

George David Smith and Laurence E. Steadman identify several areas in which the offerings of a corporate archive can be of use. Historical research can be applied to corporate planning, management development, marketing, and legal support, to name a few. Studies of specific past policies and decisions can help company decision-makers to understand the trajectories of the organization and avoid repeating past mistakes.

Embracing the past in a marketing context can serve to differentiate a company from its competitors and bolster its brand image.¹⁸ Patti Sanchez, chief strategy officer at Duarte, Inc., a large design firm, advocates for the power of storytelling in marketing. According to Sanchez, a company “folklorist” serves as a kind of catch-all resource for the history of a business and should be an integral member of every marketing department. A designated professional historian whose job is to understand the “big picture” of the company’s origin, evolution, and trajectory will have a key role in refining and articulating the company’s brand and image.¹⁹

John T. Seaman, Jr. and George David Smith, who both have a background in history, argue that the past can be a powerful leadership tool. A shared history unites employees and establishes a sense of identity, which in turn leads to a sense of purpose when attempting to accomplish goals. According to Seaman and Smith, simply reminding people “who we are” (a combination of organizational history and values) can be effective towards inspiring energy and commitment.²⁰

Ineke Deserno, chief archivist for the North Atlantic Treaty Organization (NATO), draws on her experience working for an international governmental organization to outline some of the

¹⁸ George David Smith and Laurence E. Steadman, “Present Value of Corporate History,” in *Corporate Archives and History: Making the Past Work*, ed. Arnita A. Jones and Philip L. Cantelon (Florida: Krieger Publishing Company, 1993), 172-173.

¹⁹ Patti Sanchez, “Why Marketing Needs to Hire a Corporate Folklorist,” *Harvard Business Review*, July 15, 2014.

²⁰ John T. Seaman and George David Smith, “Your Company’s History as a Leadership Tool,” *Harvard Business Review*, December 2012, 45-46.

potential uses of business archives for large, multinational corporations.²¹ It is important to note that it is worthwhile for a company of any size to have some form of historical repository, but it is often these large international corporations that have the means and motivation to establish an archive. With an increasing public push for transparency in the private sector, having records publicly available to researchers can improve a company's public image and maintain a good reputation, particularly with corporations that have been involved in widely-known lawsuits.²²

A well-trained and qualified corporate archivist will anticipate all these needs and more. Vic Gray, director of the Rothschild Archive and Head of Corporate Records for the multinational investment banking company N.M. Rothschild & Sons, describes a kind of "business support unit" that thoroughly understands all aspects of the company and makes themselves useful in every conceivable sector. This echoes Lasewicz's insights on the importance of all-encompassing "knowledge managers" and highlights a clear need within the business community for archivists who are multidisciplinary and adaptable. Though there are certainly many non-archival information professionals who would be able to do this job competently, Gray makes the case that an archivist's understanding of the individual "informational potential" of just one file, paired with an acute understanding of the kinds of questions that might be asked by potential inquirers, make them the ideal candidates to design and manage an information system of this kind.²³

²¹ Ineke Deserno, "The Value of International Business Archives: The Importance of the Archives of Multinational Companies in Shaping Cultural Identity," *Archival Science* 9, no. 3-4 (2009): 215.

²² Ineke Deserno, "The Value of International Business Archives: The Importance of the Archives of Multinational Companies in Shaping Cultural Identity," *Archival Science* 9, no. 3-4 (2009): 219.

²³ Vic Gray, "Developing the Corporate Memory: The Potential of Business Archives," *Business Information Review* 19, no. 1 (March 2002): 35-36.

C. To Save or Not to Save: Best Practices in the Field of Business Archives

One of the main concerns of any young profession is establishing a set of guidelines or best practices that set a standard for the field. In the case of business archives, most general archival standards are applicable and should be practiced.²⁴ Procedures for accessioning, storage, and deaccessioning of records remain fairly standard across all types of archives and museums. However, there are certain issues that arise in business archives which are not covered in the best practices of archives in museums, libraries, and universities.

One of the first sets of business archive standards was a manual written in 1974 by Edie Hedlin, a staff member at the Ohio Historical Society, which was originally published by the organization and then re-published for a wider audience by the Society of American Archivists in 1978.²⁵ The manual walks the reader through the process of starting a business archive. Hedlin encourages the establishment of clear appraisal standards when selecting records to preserve or destroy. She writes with the intention that business archives will be utilized by future authors chronicling a company history, and therefore recommends that “substantive” records such as director’s minutes, committee reports, annual reports, budget breakdowns, correspondence, and other similar records should be the main collecting focus of a business archive.²⁶

In 1982, the Business Archives Professional Affinity Group, a subset of the SAA, produced a set of guidelines for business archives, in order to aid in the professionalization of the field. The guidelines, which include the main categories of archival management (policies, procedures, budget, staff, facilities, etc.) are not dissimilar to the best practices established for

²⁴ See Appendix.

²⁵ The Ohio Historical Society recently changed its name to the Ohio History Center; <https://www.ohiohistory.org/visit/ohio-history-center>.

²⁶ Edie Hedlin, *Business Archives: An Introduction* (Chicago: Society of American Archivists, 1978), 15-16.

archives in any other field. The basic tenets of archival practice are covered, such as having a written statement of purpose, a clear accession policy, established procedures for the care and handling of fragile records, and appropriate storage with stable climate control.²⁷

Perhaps one of the biggest problems in the world of business archives is the question of which records should be retained and which ones should be destroyed. Due to the fast-paced nature of the business world, anything older than about three months could be considered a historical record.²⁸ Businesses create massive amounts of records on a daily basis, and it can be difficult to determine which ones will have historical value in the future. Storage space is always a concern, both for digital and physical records, and requires archivists to use their judgement as to whether a certain record should be preserved or not. In an address to the 24th annual meeting of the SAA on October 5, 1960, Arthur M. Johnson, associate professor of business history at Harvard University, emphasized the importance of establishing goals for selecting business records to retain.²⁹ If the goal of an archive is to provide information that will allow for objective analysis of past business practices, then it becomes clearer which records will be relevant to this task and should be saved.

Johnson identified several categories of records that are inherently historically valuable: directors' minutes, correspondence of important company members, major financial records, and other important documents. Outdated routine records should not be saved, but representative examples of these records should be retained. Johnson also stressed the importance of preserving records that reveal the "human factor" of the company's history, such as personal records which

²⁷ Linda Edgerly, "Business Archives Guidelines," *American Archivist* 45, no. 3 (Summer 1982): 270-272.

²⁸ Harold P. Anderson, "Business Archives: A Corporate Asset," *American Archivist* 45, no. 3 (Summer 1982): 264.

²⁹ Arthur M. Johnson, "Identification of Business Records for Permanent Preservation," *American Archivist* 24, no. 3 (July 1961): 329.

chronicle an important individual's activities outside of the company.³⁰ The "human factor" may seem less important than official business documents, but it is often what researchers are most interested in and represents the missing piece of the puzzle in the history of a company.

The issues facing the business archive community are so numerous that a complete survey of them would be virtually impossible.³¹ Every company is different and encounters its own unique challenges in creating a business archive or historical repository. However, these challenges are not outweighed by the benefits of business archives, which can be used in every department of a corporation, from marketing, to legal, to the executive office. The field of business archives has been professionalized with best practices developed by the Society of American Archivists and the role of "business archivist" has evolved into a so-called "knowledge manager" who, supplemented by business historians and folklorists, meets the information needs of corporations large and small while still ensuring that business history remains alive and well.

II. Case Study

To bring this theorized approach of knowledge management to an actualized environment, this thesis turns to an examination of the Kodak Archive, a corporate archive located at Eastman Kodak Park in Greece, NY (a suburb of Rochester, NY, the home of Eastman Kodak). This archive was established formally in January 2017 through the collaborative efforts

³⁰ Arthur M. Johnson, "Identification of Business Records for Permanent Preservation," *American Archivist* 24, no. 3 (July 1961): 330.

³¹ It is worth mentioning, however, that the topic of access is mentioned frequently in business archive literature. Protecting corporate secrets and sensitive legal information is a top priority of many business leaders who are considering establishing an archive. While this is certainly an important topic, it is not a main concern of the Kodak Archive, as most of the sensitive information related to Kodak's formulas and production is located in the Technical Library, which is an entirely separate entity from the archive. Therefore, the subject of access remains out of the scope of this thesis.

of myself, other interns from the Rochester Institute of Technology Museum Studies program, and Kodak leadership. In order to contextualize the creation of the Kodak archive, it is necessary to understand the history of Kodak, as well as the company's relationship with the city of Rochester and the development of photography, as well as its impact on American culture at large.

A. History of the Eastman Kodak Company

Kodak was founded in 1881 by George Eastman and his business partner, Henry A. Strong, under the name Eastman Dry Plate Company. Eastman was a young amateur photographer and inventor, who developed a photographic process involving gelatine dry-plates, which was significantly more portable and less complicated than the traditional wet-plate process.³² From the beginning, Eastman strived to make photography convenient and accessible to the consumer, a goal that became one of Kodak's key principles throughout its history.

In 1888, Eastman changed the name of his business from Eastman Dry Plate Company to the Eastman Kodak Company.³³ The word Kodak was coined by Eastman himself, chosen because he liked the letter K and wanted a phonetically simple word that had no meaning in any language.³⁴ 1888 was also the year that Kodak's first camera, the Kodak No. 1, was introduced to the public. It sold for \$25 (equivalent to roughly \$625 USD in 2018), and came pre-loaded with a 100-exposure roll of flexible film. Once all the film was used, the camera was mailed back to the

³² *Kodak Milestones: 1880-1980* (Rochester: Eastman Kodak Company, 1980), 1.

³³ For the sake of clarity, Eastman Kodak Company and its other names will be referred to as "Kodak" for the remainder of this thesis.

³⁴ *Kodak Milestones: 1880-1980* (Rochester: Eastman Kodak Company, 1980), 5.; "Heritage: Laying the Foundation," Kodak, accessed January 28, 2018, <https://www.kodak.com/corp/aboutus/heritage/georgeeastman/default.htm>.

factory for developing and printing.³⁵ The Kodak No. 1 was advertised with the now-iconic slogan: “You press the button, we do the rest.” It was a simple, user-friendly device that began a rapid popularization of amateur photography in the United States.

This trend expanded exponentially with the introduction of the Kodak Brownie camera in 1900. Simpler and significantly more affordable than the Kodak No. 1 (Brownies cost \$1, approximately \$25 USD in 2018), the Brownie was marketed specifically towards women and children. This is reflected in the camera’s name, which is taken from the stories of Scottish author and illustrator Palmer Cox. Cox’s “Brownies,” invisible sprites of Scottish folklore, appeared in books and advertising campaigns from the 1880s onward, and would have been well known to the demographic Kodak was targeting at the time the Brownie camera was introduced. As early as 1905, roughly 10 million Americans were participating in the activity of amateur photography.³⁶ Many of them had never had access to photographic equipment before. Kodak had succeeded in democratizing the medium.

Kodak exemplified the “human factor” of modern American business. For the middle-class American family in the 20th century, Kodak products became household staples. Hundreds of millions of moments were captured on Kodak film. The impact of Kodak on American society was so immense that the phrase “a Kodak moment,” meant to describe a memorable scene worthy of being photographed, remains to this day a part of our national lexicon.³⁷

Following the Brownie was over half a century of innovation and exponential growth. In the sixties the Brownie gave way to the Instamatic, another inexpensive, user-friendly camera.

³⁵ “Original Kodak Camera, Serial No. 540,” The National Museum of American History, accessed January 29, 2018, http://americanhistory.si.edu/collections/search/object/nmah_760118.

³⁶ Marc Olivier, “George Eastman’s Modern Stone-Age Family: Snapshot Photography and the Brownie,” *Technology and Culture* 48, no. 1 (January 2007): 1-3.

³⁷ Alecia Swasy, *Changing Focus: Kodak and the Battle to Save a Great American Company* (New York: Times Business, 1997), 3-4.

Forays into motion picture film, movie cameras (such as the Super 8 film camera), and other markets continued to expand the company's reach and revenue. In 1976, Kodak controlled 90% of film sales and 85% of camera sales in the United States, as close to a monopoly on a market as there has ever been.³⁸

Though George Eastman set a standard of excellence in innovation during his time as CEO, it was a lack of foresight on the part of his successors that contributed to Kodak's eventual decline. In 1975, a Kodak engineer named Steve Sassoon invented the first digital camera, a large device which stored 10,000-pixel, black and white images on a cassette tape.³⁹ When he presented his camera to Kodak executives, they chose to shelve the invention over fears that it would cut into their film business.⁴⁰ Sassoon was unable to convince executives of the long-term value of his invention, and it wasn't until 1995 that Kodak released their first digital camera for the consumer market, the DC-40.⁴¹ There has been significant disagreement over the exact cause of Kodak's decline, and the story of Steve Sassoon is popularly cited as the pivotal decision which set off a decades-long chain of events in which Kodak struggled to reorganize as digital companies such as Sony, Canon, and Nikon cut into their film business and eventually caused the company to file for Chapter 11 bankruptcy in January 2012. In reality, Kodak's collapse was due to a host of issues related to the company's leadership and financial management and cannot be responsibly blamed on one decision alone. Much has been written about what Kodak might have done differently to prevent this disaster, and the general consensus among economists and

³⁸ Michael Hiltzik, "Kodak's Long Fade to Black," *Los Angeles Times*, December 4, 2011, <http://articles.latimes.com/2011/dec/04/business/la-fi-hiltzik-20111204>.

³⁹ David Präkel, *The Visual Dictionary of Photography* (Switzerland: AVA Publishing SA, 2010), 91.

⁴⁰ James Estrin, "Kodak's First Digital Moment," *New York Times*, August 12, 2015, <https://lens.blogs.nytimes.com/2015/08/12/kodaks-first-digital-moment/>.

⁴¹ It should be noted that the DC40 was only the second digital camera ever to hit the consumer market, after Apple's QuickTake 150 camera, which was released a year earlier. While Kodak was ahead of the curve in this respect, they failed to keep pace with other digital companies in the long run.

management experts alike is that it would have served their interests to have significantly downsized their “legacy” businesses (film, film cameras, and photosensitive paper) earlier on, after it became apparent that the digital was taking over.⁴²

Despite these difficulties, Kodak has regained a level of relative stability through substantial restructuring and downsizing since bankruptcy. Rather than focus their efforts solely on reviving a film market that no longer exists (and a digital camera market rapidly shrinking with the rise of high-powered smartphone cameras), Kodak has used their considerable technological strength to enter some of the most cutting-edge technology industries. Rather than branding themselves as a “photography company,” their website states that they are a “technology company focused on imaging,” comprised of divisions in Print Systems, Enterprise Inkjet Systems, Flexographic Packaging, Software and Solutions, Advanced Materials and 3D Printing Technology, and Consumer and Film.⁴³ Although Kodak’s film production is only a fraction of what it was during the company’s heyday, it has retained most of its Hollywood contracts and produces motion picture film for many directors - among the recent movies shot on Kodak film: *Justice League* (2017), *Star Wars: The Last Jedi* (2017), and *Dunkirk* (2017).⁴⁴

B. Kodak and Rochester

The story of Kodak and the story of Rochester are inextricably linked, for better or for worse. At the time of Kodak’s founding, George Eastman already had competition from several other, smaller dry plate manufacturers in the city. Though these companies disappeared quickly

⁴² Willy Shih, “The Real Lessons from Kodak’s Decline,” *MIT Sloan Management Review*, May 20, 2016, <https://sloanreview.mit.edu/article/the-real-lessons-from-kodaks-decline/>.

⁴³ “Company,” Kodak, accessed January 31, 2018, <https://www.kodak.com/my/en/corp/company/default.htm>.

⁴⁴ “Shot on Film,” Kodak, accessed January 31, 2018, <https://www.kodak.com/motion/customers/productions/default.htm>. For more on these films, see <http://www.imdb.com/title/tt0974015/>, <http://www.imdb.com/title/tt2527336/>, and <http://www.imdb.com/title/tt5013056/>.

as Kodak continued to expand, the competition helped to establish Rochester as the home of the photographic industry in the United States.⁴⁵

For a large portion of the 20th century, Kodak was the largest employer in the greater Rochester area. From its founding in 1881 to 1920, all of Kodak's domestic manufacturing facilities were located in Rochester, and from 1910 to 1930, 80% of Kodak's American employees worked in the city. Its local employment peaked in 1982, with over 60,000 employees in the Rochester area alone, plus several thousand more in other parts of the United States and abroad.⁴⁶

Up until the latter years of the 20th century, Kodak operated as close to a monopoly on the film and photography industry as could be legally allowed. For this reason, Kodak employees enjoyed a sense of security, both in their employment and their economic situation.⁴⁷ George Eastman managed his company in a style known as "welfare capitalism," constructing a series of generous employee benefits programs, such as profit-sharing, wage dividends, and compensation funds for laid-off employees. Ever a shrewd businessman, Eastman's genuine concern for the financial stability of his employees also served him in a number of other ways. Generous benefits and a feeling of belonging and responsibility reduced the risk of disgruntled employees causing damage to products or manufacturing facilities, a scenario of which Eastman was deeply fearful.

Rather than appear overly paternalistic, Kodak's benefits programs stressed the importance of corporate unity and the business as family. As a goodly portion of Rochester's residents were Kodak employees, this translated into a unity among working class families in the

⁴⁵ Rudolph Kingslake, *The Photographic Manufacturing Companies of Rochester, New York* (Rochester: George Eastman House, 1997), 15.

⁴⁶ Sarah F. Liebschutz, *Communities and Health Care: The Rochester, New York, Experiment* (Rochester, Boydell & Brewer, 2011), 27.

⁴⁷ Alecia Swasy, *Changing Focus: Kodak and the Battle to Save a Great American Company* (New York: Times Business, 1997), 3-4.

city. As Kodak continued to expand and mature, the company retained the same small-town, family values for which it had become revered. The use of a family hiring system often meant that multiple generations of family members became Kodak employees.⁴⁸ To this day, many of the employees who remain at the company come from a long line of Kodak factory workers or clerical assistants. Some even grew up down the street from Kodak Park.

In addition to being Rochester's main employer, Kodak was heavily involved with the local community.⁴⁹ George Eastman himself was known for his philanthropy, and gave millions to the University of Rochester, and the Mechanics Institute (now Rochester Institute of Technology). He established the Eastman School of Music at the University of Rochester, and was involved in developing the institution's medical school and hospital.⁵⁰

Kodak's impact on Rochester can be reflected in its failures just as much as in its successes. In 2017, Kodak had about 1,600 local employees, less than 3% of its peak local workforce of 60,000. Once the largest and most lucrative company in Rochester, it is now the sixteenth-largest employer in the city, falling behind University of Rochester, Wegmans, Rochester Institute of Technology, and Xerox.⁵¹

Though Kodak has managed to retain a portion of its local workforce throughout its financial struggles, as recent as November 2017 the company announced plans to lay off 425 employees companywide, including 100 Rochester employees (roughly 6% of the local

⁴⁸ Sanford M. Jacoby, *Modern Manors: Welfare Capitalism since the New Deal* (New Jersey: Princeton University Press, 1997), 10.

⁴⁹ Sarah F. Liebschutz, *Communities and Health Care: The Rochester, New York, Experiment* (Rochester, Boydell & Brewer, 2011), 27.

⁵⁰ "Heritage: Laying the Foundation," Kodak, accessed January 28, 2018, <https://www.kodak.com/corp/aboutus/heritage/georgeeastman/default.htm>.

⁵¹ Sarah Taddeo, "Here Are the Largest 20 Employers in the Rochester Area," *Democrat & Chronicle*, November 9, 2017, <https://www.democratandchronicle.com/story/money/2017/11/09/rochesters-top-20-employers/849683001/>.

workforce).⁵² Despite recent efforts to revitalize the company's image, Kodak remains a thing of the past in the minds of many Rochesterians. Even so, there is no doubt that Kodak has a rich history of innovation, and its impact on Rochester and beyond cannot be understated.

C. Overview of the Kodak Archive Project

The Kodak Archive Project began in January 2017, when I worked alongside two other interns to take the initial steps in building the archive. I was involved with the project in January and June 2017, and my colleagues in the internship program continued to work on the archive through the summer of 2017.

The archive project was begun as part of a ten-year master plan to revitalize Eastman Business Park (EBP, also referred to as Kodak Park), the 1,200-acre industrial headquarters of Kodak which has downsized significantly in recent years as Kodak's financial situation fluctuates.⁵³ Many of the original buildings have been demolished or have fallen out of use. The park currently rents space to over 100 companies, many of whom are involved in biopharmaceutical, chemical, and plastics manufacturing.⁵⁴ Kodak also continues to produce motion picture and consumer film in their Roll to Roll manufacturing facilities at EBP, remaining the primary supplier of traditional motion picture film to many of the major Hollywood studios.⁵⁵

⁵² Will Cleveland, "Kodak Plans to Lay Off 100 in Rochester, 425 Overall," November 8, 2017, <https://www.democratandchronicle.com/story/news/2017/11/08/kodak-posts-third-quarter-earnings-loss/846271001/>.

⁵³ Randy Gorbman, "Kodak to Implode a Building at the Eastman Business Park," *WXXI News*, July 10, 2015, <http://wxxi.com/post/kodak-implode-building-eastman-business-park>.

⁵⁴ "Industries," Eastman Business Park, accessed January 29, 2018, <https://www.eastmanbusinesspark.com/industries>.

⁵⁵ "Roll to Roll Manufacturing," Eastman Business Park, accessed January 29, 2018, <https://www.eastmanbusinesspark.com/roll-to-roll-manufacturing>.

The master plan will involve revitalizing Eastman Business Park, as well as stimulating economic growth in the surrounding area. One of the elements of this plan is the new Kodak Experience Center (see Appendix A, Fig. 1), a visitor's center expected to open in December 2018, which will showcase the history, innovations, and accomplishments of Kodak, along with the company's current activities.⁵⁶ It will combine a gallery, museum, and maker space, as well as a retail component. The project is spearheaded by Dolores Krutchen, the president of EBP, and Jack Rouse Associates, a design firm that specializes in visitor experiences for entertainment, cultural, sports, and corporate projects.⁵⁷

Because the Kodak Experience Center will include an exhibit component, a need emerged for Kodak to develop a repository to provide content and objects for the exhibits, in the absence of a definitive archive dedicated to Kodak's historical material. Kodak had an archive and library in the past, the collections of which were turned over to the Department of Rare Books, Special Collections, and Preservation at the University of Rochester's Rush Rhees Library in 2004.⁵⁸ Kodak collections also exist in the archives of the George Eastman House in Rochester, NY, although this institution selectively preserves materials related to George Eastman's tenure at the company as well as the history of photography, and does not focus on other aspects of Kodak. While this might suffice for researchers, Kodak requires objects to place on display indefinitely, and a repository that can be easily accessed whenever exhibits are rotated.

⁵⁶ "Kodak Center," Kodak, accessed March 29, 2018, <https://www.kodak.com/kodakcenter/default.htm>.

⁵⁷ Lalla Merlin, "Focused on the Brand: Kodak Experience Center to Showcase Innovations in Photography and Film," *Bloolooop*, July 20, 2017, <https://bloolooop.com/features/kodak-experience-center/>.

⁵⁸ Jessica Lacher-Feldman, "Kodak Archives, Photographs Given to University of Rochester," University of Rochester, accessed February 22, 2018, <http://www.rochester.edu/news/show.php?id=1767>.

The Kodak Archive’s initial collection, which was processed in January 2017 and provided the foundation for the structure of the archive, consisted of a series of boxes containing Kodak objects, documents, ephemera, and other records that had been collected by several Kodak employees and stored in the basement of Kodak Office, the towering headquarters of Kodak located in downtown Rochester (colloquially referred to by employees as K.O). A selection of the boxes was transported to Building 28 at Kodak Park, where a room on the fifth floor of the building was set aside to be converted into an archive space.

Building 28 is the Kodak Park Recreation and Cafeteria Building and is also known as Kodak Center. Part of the building will be converted into the Kodak Experience Center. At the height of Kodak’s success, thousands of employees and their families utilized the facilities, which included a gymnasium, fitness center, ballroom, bowling alley, golf range, theater, and cafeteria. Some of the spaces, particularly the theater and ballroom, are still utilized regularly for events and conferences, while others have been converted into office spaces or closed off altogether.⁵⁹

Kodak hired three interns, including myself, from the Museum Studies program at Rochester Institute of Technology to “help the company establish a formal process for cataloging and storing its historical collections and archives.”⁶⁰ The first step involved a detail inventory of each box to establish what kinds of materials were in the collection and how they would need to be rehoused into archival-quality containers. This inventory also allowed us to begin outlining

⁵⁹ “Kodak Center,” Kodak, Accessed March 29, 2018, <https://www.kodak.com/kodakcenter/default.htm>.

⁶⁰ Juilee Decker, “Paid – Short Term Kodak,” *RIT Museum Studies Internships & Opportunities (blog)*, November 8, 2016, <http://ritmuseworks.blogspot.com/2016/11/paid-short-term-kodak.html?q=kodak>.

how the archive would be organized. The organizational framework for the archive was largely based on our experiences working in other archives and collecting institutions.⁶¹

Our goals for the project were to create a repository for Kodak's historical collections which would be easily accessible and user-friendly to both researchers and Kodak employees who are unfamiliar with archival practices. Part of our task was to create digital records of each object in PastPerfect, a collections management software program used by many museums and archives. It offers an extensive amount of functionality that allows users to manage large collections. However, for the purposes of the Kodak Archive, we used only the basic functions for metadata entry and digitization. This was a choice made both for the sake of time management and for the ease of Kodak employees who would be using PastPerfect primarily to search collections and determine the shelf location of objects.

In the following sections I will describe the progress that was made in the Kodak Archive, using that information to develop a collection policy and a set of recommendations moving forward.

D. Assessment of the Kodak Archive in its Current State

In order to make recommendations for the future of the Kodak Archive, it is necessary to evaluate the current state of the collection. This assessment is intended to provide a general overview of the archive, focusing on the contents of the collection, current storage conditions, and staffing and resources. I will also briefly survey the Kodak-related collections at other institutions in the area, such as the Eastman House and the University of Rochester. By assessing

⁶¹ Special thanks to my fellow interns, Alexandra Serpikov, Katherine Curran, and Taylor Carpenter, without whom this project would never have gotten off the ground.

the archive in its current form, priorities for development become clear and it becomes easier to develop short term and long term goals, as well as a plan of action for moving forward.

i. Survey of Collection

The Kodak Archive consists primarily of cameras, film, photography equipment, memorabilia, photographs, paper records, and books. The materials are organized by type, save for the Kodak Camera Collection, which contains many different types of materials but is kept together as its own entity for the sake of contextualizing the contents of the collection.

The cameras are divided into three different categories: film cameras, motion picture cameras, and digital cameras. The archive contains approximately 100 different models of Kodak cameras, with duplicates of several types. There are also several non-Kodak cameras in the collection. Many of the digital cameras are in mint condition and have not been taken out of their original packaging. The camera collection was processed, rehoused, and recorded in PastPerfect in January 2017. Approximately half of the cameras have been photographed, and those photographs are stored in the PastPerfect collection record.

The initial boxes that were processed and accessioned into the archive contained a substantial amount of film, as well as empty reels and canisters (Fig. 2). Much of the film is unopened consumer and professional film rolls in their original packaging. The film collection also includes motion picture film reels housed in tin reel cans, many of which are labeled with terms like “faded” and “faded to red,” indicating that they are flawed copies that have been discarded. Technology was not available to view the film at the time of initial processing, therefore no assessment was performed to determine the level of chemical deterioration of the motion picture film. However, the vinegar-like smell emitting from some of the reels could point

to “vinegar syndrome,” which occurs in decaying cellulose acetate film.⁶² The film is recorded in PastPerfect, and all of the film rolls and small reels are rehoused in archival boxes. The larger cans of film and film reels remain out of boxes on the shelf.

Any form of photographic technology that is not a camera or film is included in the “equipment” category. This includes film and slide projectors, film rewinders, and a plastic chemical tub used in film manufacturing. Due to a lack of appropriate archival materials to rehouse the equipment at the time of processing, these objects remain in the original cardboard boxes that they arrived in.

The other substantial portion of the collection is memorabilia, which consists of Kodak-themed items sold at the Kodak employee store and objects related to Kodak’s sponsorships and other ventures. Among these are an Olympic torch that was carried by a former Kodak employee in the 2002 Salt Lake City Olympics, for which Kodak was a sponsor. This section also includes Kodak pins, lanyards, bags, t-shirts, and an adult-size film canister costume, among other things. All of these objects are rehoused and recorded in PastPerfect, and still need to be photographed.

There are a large number of photographs that arrived with the initial boxes in January 2017, as well as with the Camera Club records in June 2017. The photographs range from snapshots of employee events and outings, to professional advertising photography of the Camera Club facilities, to large prints that were submitted to employee salons and photo contests. These objects present a unique challenge, as many of the photographs were unlabeled and therefore difficult to organize or categorize. In addition, the archive does not have a high-quality scanning bed, and therefore the photographs could not be digitized on-site. There was discussion of bringing the photographs to the photo lab in Kodak Office, which maintains a

⁶² “Vinegar Syndrome,” Preservation Basics, National Film Preservation Foundation, accessed February 25, 2018, <https://www.filmpreservation.org/preservation-basics/vinegar-syndrome>.

digital archive of Kodak images, but questions were raised as to whether it would be appropriate to scan employee snapshots into a digital repository that specializes mostly in advertising and corporate images. Several of the photographs have been selected by the photo lab for digital preservation, and the rest remain at the archive.

The initial unprocessed collection included several large boxes of files, most of which are Kodak publications or manuals. Due to the limited time and resources available to the archive during the internship program, efforts were concentrated on portions of the collection that might be used in the Kodak Experience Center exhibits, which did not include these paper records. The files were moved from the boxes to a set of file cabinets, remaining in their original folders. Books are organized by type (such as manufacturing or consumer) in a cabinet in the archive room. As with the paper records, they are not a top priority for processing at this time.

The final section of the Kodak Archive is the Kodak Camera Club (KCC) Collection, which was accessioned into the archive in June 2017. This collection contains many different materials, including cameras, film, and photographs. The largest part of this collection consists of meeting minutes and other paper records, which are rehoused into archival quality folders in a file cabinet. Other notable materials in this collection are the planning documents and catalogs from the KCC's international photography salons, slides of photographs entered in the salons, and several photo albums containing photos of KCC events and activities. (For a summary of the holdings of the Kodak Archive, see Table 1).

ii. Storage Conditions and Staffing

The Kodak Archive is currently housed in a room on the fifth floor of Building 28 at Eastman Business Park (see Figures 3-7).⁶³ Like most of the other spaces in the building, the fifth floor was intended for recreational use by Kodak employees. However, it is unfinished and only has a few rooms, as well as a partially-built swimming pool which has never been filled. Other than the Kodak Archive, the floor is home to another office space which is currently being rented to an outside security company. Access to the archive is controlled by a door which locks automatically when closed, and anyone who wishes to enter the space must contact one of several Kodak employees who are able to unlock the door. Due to the lack of substantial traffic and activity on the fifth floor, there is minimal security surveillance of the area. Therefore, the door remains closed and locked when the archive is not occupied.

The walls in the archive room are made of painted brick, and do not extend all the way to the ceiling. A border of metal mesh fills the negative space between the top of the wall and the ceiling. The temperature on the fifth floor fluctuates significantly as the outdoor temperature changes. The room was very cold during the first stage of the project in January 2017, but was air conditioned during the summer and therefore not affected by the rising outdoor temperature.

Several additional concerns include the exposed piping running along the ceiling of the room, as well as the deterioration of the tile floor. In the event of a pipe freeze or malfunction, the archive room could become flooded and collections would be in immediate danger of water damage. The crumbling floor is primarily an aesthetic concern, but a potential preservation issue

⁶³ These observations were made primarily in January and June 2017, when I was working on the archive project. To my knowledge, there have been no substantial changes to the room conditions since the last internship session ended in August 2017.

could arise if collections objects are not protected from the dust created as the tiles continue to disintegrate.

At the container level, most of the objects that were processed in 2017 were rehoused into archival-grade boxes. Some objects, such as the equipment, are awaiting archival rehousing and remain in the original boxes they were stored in before the project began. None of these objects are in any imminent danger from a lack of archival housing.

Currently, there is no professional archivist on staff at Kodak or involved with the project in any capacity. The majority of the initial work on the archive was done by undergraduate interns, who work on a seasonal basis for several months out of the year.⁶⁴ During the time that interns are not present at Kodak, the archive remains relatively untouched. Day-to-day tasks such as facilitating the drop-off of donated collections are handled by Lynne Shannon, who is an administrative assistant on-site at Eastman Business Park, and the direct supervisor of the archive intern program.

iv. Review of other Kodak collections in the Rochester area

Due to Kodak's near-monopoly on the photographic industry for the better part of the 20th century, many museums and archives around the world hold Kodak objects in their collections. It would be virtually impossible to survey all of the "Kodak objects" housed in collections, particularly if one defines a Kodak object as a negative produced on Kodak film or a print produced on Kodak paper. For the purposes of this section, I will survey some of the local, national, and international institutions which house significant Kodak collections related to the history of the company and its impact on photographic innovation. By gaining an understanding

⁶⁴ As of April 2018, there are plans to continue the internship program in the summer of 2018.

of the kinds of Kodak materials that exist in other institutions, it becomes easier to identify the strengths and weaknesses of the Kodak Archive collection.⁶⁵

There are several institutions in Rochester that hold Kodak collections. The most notable of these is the George Eastman Museum (GEM), located on the estate of Kodak founder George Eastman. The institution is considered to be one of the leading photographic museums in the world. GEM collects objects related to the life and work of Eastman, as well as the history of photography and cinema in general.⁶⁶ While the museum certainly houses a multitude of Kodak material, records related to Kodak company culture and its industrial production in areas other than photography and cinema fall outside of the scope of the collection.⁶⁷

The Rare Books, Special Collections, and Preservation department at the University of Rochester's Rush Rhees Library contains the Kodak Historical Collection. As noted in an earlier section, this collection consists of material that was a part of Kodak's former archive, which was gifted to the university in 2004.⁶⁸ This collection contains primarily paper records such as speeches, press releases, correspondence, meeting minutes, product information, and legal and financial records.⁶⁹

On a national level, the National Museum of American History contains a number of Kodak objects that have been deemed significant within the context of American history. These

⁶⁵ For a summary of the Kodak related holdings of other institutions, see Table 2.

⁶⁶ "Mission," George Eastman Museum, accessed March 19, 2018, <https://www.eastman.org/mission>.

⁶⁷ To view the holdings of the George Eastman Museum, visit their searchable collections database: <https://www.eastman.org/collections>.

⁶⁸ Jessica Lacher-Feldman, "Kodak Archives, Photographs Given to University of Rochester," University of Rochester, accessed February 22, 2018, <http://www.rochester.edu/news/show.php?id=1767>.

⁶⁹ For more information on the Kodak Historical Collection, see the online finding aid: <http://rbsep.lib.rochester.edu/Kodak-Historical-Collection>.

include cameras, publicity photographs produced by the company, and illustrated advertisements.⁷⁰

Though Kodak was an American company, it manufactured photographic materials for the entire planet and operated many international branches. Therefore, Kodak collections exist in several institutions outside of the United States. Almost the entirety of Kodak Canada's corporate archive was donated to Ryerson University in Toronto in 2005, when Kodak Canada ceased manufacturing operations and became chiefly a sales and support office. The Kodak Canada Corporate Archives and Heritage Collection contains records related to the activities of Kodak Canada, as well as an extensive Kodak Camera collection and the collections of the Kodak Heritage Collection Museum, a short-lived museum established in 1999 for the company's centennial which was closed in 2005 as the branch downsized.⁷¹

Museums Victoria, which operates three state-owned museums in Melbourne, Australia, houses a collection focused on Kodak Australasia Pty Ltd, a Kodak branch which formed out of a merger with Baker and Rouse Pty Ltd, a Melbourne-based photographic plate company, in 1908.⁷² Museums Victoria received this collection in 2004 when Kodak Australasia, like Kodak Canada, ceased manufacturing traditional photographic materials. The collection chronicles the history of photographic production in Australia, focusing not only on Kodak Australasia, but also on its predecessors (such as the Austral Plate Company and Baker and Rouse Australia Laboratory).⁷³

⁷⁰ To view the holdings of the National Museum of American History, see their searchable Collections database: <http://americanhistory.si.edu/collections>.

⁷¹ "Kodak Camera Corporate Archives and Heritage Collection," Archives and Special Collections, Ryerson University Library and Archives, accessed March 19, 2018, <https://library.ryerson.ca/asc/sc/holdings/kodak/>.

⁷² "Company Overview of Kodak (Australasia) Pty Ltd," Bloomberg, accessed March 19, 2018, <https://www.bloomberg.com/research/stocks/private/snapshot.asp?privcapId=22562589>.

⁷³ Fiona Kinsey, "Kodak Heritage Collection," Museums Victoria, accessed March 19, 2018, <https://collections.museumvictoria.com.au/articles/2882>.

The fact that Kodak collections exist in other institutions should not deter Kodak from pursuing the archive project. A survey of collections in other repositories instead paints a clearer picture of what the Kodak Archive's strengths are, and where it can improve. The archive contains many records related to company culture and employee activities at the Rochester branch of Kodak, an area of which there is a deficiency in other collections. By identifying strengths and weaknesses in the collection, we can begin to develop criteria for a formal collection policy.

E. Collection Policy Recommendations

The purpose of a collection policy is to provide an archive with clear procedures for building, maintaining, and preserving collections.⁷⁴ All successful archives have a collection policy or some other form of collecting plan that outlines the standards and expectations for what materials are to be collected, and how they are to be accessioned, stored, and deaccessioned. By establishing clear collecting policies, archives keep their collections focused and manageable. This is especially true for young archives like the Kodak Archive, as it can be tempting to accept any and all donations in order to quickly build up the size of one's collection. By creating a collection policy, archives in the early stages of development can discern what objects and records they are interested in acquiring, and which ones should be passed over. In addition, a collection policy can help an archive (or any collecting institution) reflect on their own values and mission. From the American Alliance of Museums' (AAM) guide to developing a

⁷⁴ Jutta Reed-Scott, "Collection Management Strategies for Archivists," *American Archivist* 47, no. 1 (Winter 1984): 23.

collections management policy: “The process of creating and implementing a policy is far more important and beneficial to the museum than the actual policy itself.”⁷⁵

The following section provides recommendations for a collection policy for the Kodak Archive. This is not intended to be a finished collection policy, but rather a set of suggestions that may guide the creation process for a future policy established for the archive. These recommendations are informed by the standards and best practices established by the Society of American Archivists, as well as examples of collection policies and processing plans from other institutions. This section focuses primarily on collections and collection strategies. The subsequent sections will discuss additional recommendations for staffing, storage conditions, and advocating for resources to develop the archive.

i. Scope of Collections

At the most basic level, a scope of collections statement defines what the institution collects and why. It serves as a guide for growing and developing the collection and is one of the core tenets of a collection policy.⁷⁶ In order to identify which records should be preserved in the Kodak Archive, it is useful to examine the thematic categories identified by the Kodak Experience Center team to be included in the visitor center’s exhibition space. These categories are: Science and Innovation, People and Community, Markets and Users, and Popular Culture. Within each thematic category are sub-categories (for example, Markets and Users encompasses Government and Space, Healthcare, Consumer Markets, and Professional Photography).⁷⁷

⁷⁵ *Developing a Collections Management Policy*, American Alliance of Museums, 2012, <http://www.aam-us.org/docs/default-source/continuum/developing-a-cmp-final.pdf?sfvrsn=4>.

⁷⁶ *Developing a Collections Management Policy*, American Alliance of Museums, 2012, <http://www.aam-us.org/docs/default-source/continuum/developing-a-cmp-final.pdf?sfvrsn=4>.

⁷⁷ Kristin Calabrese-Williams (Vice President, Public Affairs, Kodak), in discussion with author, January 2017.

With these pre-identified areas of interest in mind, priorities for acquisition in the Kodak Archive should include objects and records related to the history of Kodak, employee activities and organizations, company innovation, and Kodak's impact on popular culture and contemporary society. While the archive may choose to accession records in other areas of interest, the themes identified above should be the focus of development efforts.

One of the strengths of the collection in its current state is its focus on company culture. This is part of the "human factor" that Arthur Johnson was referring to when recommending what records be preserved by a company.⁷⁸ The importance of actively collecting records related to company culture cannot be understated, as this area represents a missing piece of the story of Kodak, which is not communicated through cameras, advertisements, and financial records. Photographs of parties and employee sports teams, meeting minutes from employee organizations, and internal company newsletters reveal information about the day-to-day operations of the company, and the larger atmosphere of community that developed at Kodak. In addition, this area of collecting is unique to the Kodak Archives, and is unlikely to be found in other institutions that collect materials focused on Kodak products or history.⁷⁹

The Kodak Camera Club (KCC) is an important asset of the archive that falls into the category of company culture and employee organizations. The club was established in 1920, and included thousands of Kodak employees who were interested in amateur photography. It was the largest of its kind in the world, but closed down during the financial turmoil of the 1990s.⁸⁰ The club has recently been revived by Kodak employees, and will now be open to the general public

⁷⁸ Arthur M. Johnson, "Identification of Business Records for Permanent Preservation," *American Archivist* 24, no. 3 (July 1961): 330.

⁷⁹ Here I am referring to the company culture of Kodak in Rochester and in the United States. The Kodak Canada collection and the Australian Kodak Heritage collection may contain materials related to the company culture of those specific international branches.

⁸⁰ Alan Morrell, "Whatever Happened to... KPAA?" *Democrat & Chronicle*, August 16, 2014, <https://www.democratandchronicle.com/story/news/local/rocroots/2014/08/15/whatever-happened-kpaa/14141101/>.

in addition to Kodak employees.⁸¹ This represents an opportunity to raise public interest in the history of such a celebrated organization and raise awareness about the archive project. Efforts should be made to secure as much material related to this organization as possible, and records created by the new edition of the Kodak Camera Club should be preserved in the Kodak Archive.

ii. Strategies for Active Collecting

Once the scope of collections is defined and priorities for collecting are identified, it becomes necessary to create a plan of action for how the Kodak Archive can achieve its ideal collection. At this stage, two problems may arise. First, the Kodak Archive does not have access to some of the company's most important records, because many have been donated to the George Eastman House or the University of Rochester. Second, the Kodak Archive is establishing itself during a time of profound change and adaptation within the Kodak organization. As the company cut their workforce by over fifty percent, employees cleared out their desks and lockers and key opportunities for collecting quite literally walked out the front door. The archive must act quickly to prevent the continued loss of important records as Kodak downsizes and moves in new directions.

The first steps the archive should take in developing its collection is reaching out to current employees and soliciting donations. Many employees have been working for the company for decades and may have accumulated important or unique objects in their workspaces or their closets at home. In addition, employees may have knowledge of potential collections objects or records that exist on-site at Eastman Business Park or Kodak Office.

⁸¹ "KODAK Camera Club," Kodak, accessed April 2, 2018, https://www.kodak.com/consumer/camera_club/default.htm.

The other obvious community which may hold potential collections objects is former Kodak employees. Due to the size of Kodak's workforce at its peak in the 1980s, there are likely thousands of former Kodak employees living in Rochester and Western New York. Many employees worked at Kodak for decades and may have family members who were "Kodakers." Former employees are an untapped resource that could potentially lead to valuable collections acquisitions. However, it is necessary to exercise caution when soliciting donations from the general public. Openly advertising that the Kodak Archive is accepting donated collections from former employees could potentially lead to an influx of donations that do not fit the collection policy, from well-meaning individuals who want to clear out their attics. Given the current size and resources of the Kodak Archive, it may be wise to refrain from advertising for donations to the general public and instead connect with select former employees who may have worked at Kodak for a long time, were present at the company during certain periods of time, or worked in certain departments within the company.

Reaching out to current and former employees for donations will allow the archive to increase its collections related to Kodak's past. However, in order to obtain records about the present and future of Kodak, it is necessary to proactively collect company records. An interdepartmental discussion about the preservation of records will lead to clear procedures about which records should be housed in the archive as opposed to other areas of the company. For instance, the Kodak Archive may wish to collect all Kodak advertising materials, both printed and digital. The advertising department, being made aware of this, can provide the archive with original copies of Kodak advertisements, along with any supplementary materials such as meeting notes and design drafts. Developing relationships with other departments and

establishing which records the archive is interested in retaining eliminates the need to “hunt” for records from outside resources in the future.

F. Further Recommendations for Moving Forward

i. Procedures for Accessioning

A successful collection policy will outline clear, step-by-step procedures for every aspect of the archive. For the purposes of the Kodak Archive, the most important aspect of archival procedure is the process of bringing records into the collection.⁸² This is prompted by the fact that, in the interim period when no one is working in the archive, items are still being dropped off at the room. During a visit to the archive in February 2018, I observed a number of new acquisitions which did not have any accompanying provenance information. This poses a potential problem for future archives employees, who may have difficulty identifying objects and where they came from. At its current development stage, one may assume that any new acquisitions in the archive are the legal property of Kodak, but it is difficult to confirm this if there is no record of the acquisition.

For this reason, it is imperative that the Kodak Archive adopts a clear procedure for new acquisitions immediately. This could be as simple as an easily-reproducible intake form, which will record the donor’s name and contact information, a description of the material, who previously owned the material (if different than the donor), the date of the acquisition, and the signature of both the donor and the individual accepting the material.⁸³ Most of the material in

⁸² As a young archive, there will be a larger focus on bringing acquisitions in rather than deaccessioning them, though establishing a procedure early on for the deaccession and destruction of records should also be a high priority.

⁸³ *A Manual for Small Archives* (Vancouver: Archives Association of British Columbia, 1999): 24-25.

the Kodak Archive has been donated by other departments within the company, so it may be useful to include a field in which the donor can indicate which department the records are coming from, and the contact information for someone who is available to answer any potential questions about the material.

In most cases, an archivist will quickly be able to determine whether a donation is appropriate for their archive and if it should be accepted. Currently, there is no one in the Kodak Archive who can make that decision when materials are dropped off. In the absence of an archives employee on-site, be it an intern or an archivist, new acquisitions should be accepted on a conditional basis, with the provision that an archives employee will make the final decision as to whether the material will be accessioned into the collection or returned to the donor. New acquisitions should be stored separately from the rest of the collection until they can be officially accessioned into the collection. Following these standardized procedures for new acquisitions will decrease the risk of confusion when materials are dropped off at the archive and streamline the accession process, ultimately leading to a more professional archival system.

ii. Staffing

Based on my assessment of the archive and a review of the standards and best practices established by the Society of American Archivists (see Appendix C), the most pressing matter facing the Kodak Archive as it stands is that of staffing. In order to implement any and all plans for further development, it is necessary to hire a full or part-time employee who will run the archive year-round. Ideally, this person would be a trained archivist with a degree in Archival or Library Science, as this is a complicated project and requires an in-depth understanding of

archival practices and project management. Any and all recommendations made in this thesis can be implemented by this individual or team of individuals.

While the work of seasonal interns has been vital in the initial creation of the archive, staffing the repository for only several months out of the year is not a sustainable model and will not lead to the kind of growth that will bring the “ideal” archive to fruition. In order to ensure the project continues to move forward, there should be an archivist on staff at all times to handle both the day-to-day tasks of running the archive and oversee the execution of short term and long-term development goals. This individual could also facilitate the intern program by training and supervising undergraduate assistants.

Here we return to the concepts of the corporate folklorist and the knowledge manager. The person or people hired to work in the archive should not only be an archivist or company historian. They need to have an expert understanding of all things Kodak; its organization, culture, history, products, advertising, and plans for the future. They should know where to find information outside of the archive and be able to connect patrons with the information they need. If they don't have an answer, they know where to get it. A knowledge manager is particularly important at a company like Kodak, which is in a transitional phase where changes are being made rapidly and information may become lost. The Kodak archivist will be able to track information through departmental restructuring, relocation, and dissolution.

iii. Storage Conditions

As it stands, the room in Building 28 is not an ideal environment for an archive. However, there are several renovations that could be made to the space which would make it more appropriate for the storage of delicate archival materials. Maintaining a controlled

environment by monitoring and adjusting temperature and humidity can significantly prolong the life of an archive's collections. Most archival materials, such as paper, photographs, leather, and magnetic materials, are organic, and therefore are subject to a number of hazards when exposed to extreme temperature and humidity. Low humidity can cause archival materials to become brittle and easily cracked. High humidity can lead to the growth of mold and mildew, warping of paper materials, pest infestations, and chemical deterioration.⁸⁴ The latter is particularly a concern in the Kodak Archive, which contains a large amount of film, cameras, and photographs, all of which could be damaged due to the chemical reactions that occur when humidity is high.

Climate control is of the utmost importance for the Kodak Archive. A climate-controlled space is one in which temperature and humidity can be maintained at certain levels year round. The archive room is not a sealed space, and therefore it is impossible to adjust the climate of the room independently from the rest of the building level. The level of climate control necessary to preserve the materials in the Kodak Archive is classified by the United States National Archives as Climate Control with Seasonal Drift (Type V). In this system, temperature and humidity are set to certain levels, with allowances for minor gradual drift depending on the outdoor temperature.⁸⁵ Spaces with this kind of climate control system are generally well-insulated and vapor retardant, with double-glazed windows. Most museums, research libraries, galleries, and storage buildings operate at this level of climate control.⁸⁶

In addition to regulating the temperature and humidity of the archive room, it would be beneficial to repair the crumbling floor. This is both an aesthetic and safety concern. The dust

⁸⁴ *Basic Conservation of Archival Materials: Revised Edition, 2003*, (Canadian Council of Archives: 2003), 12-13, http://www.cdncouncilarchives.ca/rbch3_en.pdf.

⁸⁵ For more information on types of climate control, see "Classification System for Identifying the Climate Control Potential of Buildings," Preservation, National Archives, accessed March 27, 2018, <https://www.archives.gov/preservation/storage/climate-control-table.html>.

⁸⁶ Ernest A. Conrad, "Realistic Preservation Environment," National Archives, accessed April 2, 2018, <https://www.archives.gov/preservation/environmental-control/realistic-preservation-environment.html>.

created by the chipping tile could be a hazard to both the collections and anyone working within the space. The potential water hazard posed by the exposed piping along the ceiling of the archive room is likely unavoidable unless significant renovations were made to the room, which would likely alter the pipe system across the entirety of the fifth floor. If this is not a feasible course of action, it would be prudent to create an Emergency Preparedness Kit (EPK), which would equip employees with the tools necessary to respond quickly in the event of an emergency (water-related or otherwise). An EPK consists of flashlights, batteries, nitrile gloves, spill absorbent pillows, protective aprons, sponges, tarps, and trash bags, all kept in a waterproof box within the archive room in an easily accessible place.⁸⁷

In order to accommodate a potentially large collection, it may be wise to invest in a compact storage system. Movable storage is utilized in many archives and museum collections to maximize space as collections continue to grow. Installing such a system would ensure that the archive has enough space for the large amount of unprocessed records still housed in the basement of Kodak Office, as well as any new acquisitions. Compact storage is a considerable investment, but making such an investment will reduce the strain of new collections on storage space in the future.

If the resources necessary to undergo these renovations are not available, the collection may need to be moved to a different space. Careful consideration should be taken when making this decision, as the current archive room is in a convenient location for Visitors Center use. Moving the collection to a different location could decrease accessibility to the archive and increase the risk of records being lost or damaged during transport between the Visitors Center and the new archive space.

⁸⁷ Smithsonian Institution Archives, “Emergency Preparedness,” accessed April 3, 2018, <https://siarchives.si.edu/what-we-do/preservation/emergency-preparedness>.

G. The Kodak Archive as a Marketing Tool

Advocacy is a key issue in nearly every museum, archive, library, and gallery. Non-profit institutions must promote themselves in order to gain public support through grants and donations. As resources are generally limited and competitive in the non-profit sector, fundraising and development is one of the key functions of a non-profit archive. Corporate archives must also advocate for themselves, though the circumstances are slightly different. Instead of surviving off grants and public support, corporate archives must secure resources from within their organization. While large corporations generally have more resources than non-profit institutions, it can be difficult for corporate archivists to make the case that their department is worthy of investment. The most important message to communicate when advocating for the Kodak Archive is that Kodak's strength is in its history. In a time of uncertainty, amid a complicated re-branding process, Kodak's heritage is its most valuable asset. The name Kodak brings with it a long history of innovation and leadership, a history that consumers recognize and that is worth investing in.

The marketing and advertising departments will likely benefit the most from the development of the Kodak Archive. Now, perhaps more than ever before, companies are embracing "nostalgia marketing" as a strategy to appeal to consumers. A tumultuous political, social, and economic landscape has driven customers to seek out fond memories of the past rather than look towards the future. Nostalgia marketing connects a brand with consumers' childhood memories (personal nostalgia) or with a time before the consumer was born (historical

nostalgia).⁸⁸ Companies use this strategy to imply a sense of trust, quality and care, while subconsciously reminding the customer of the brand's values and heritage.⁸⁹

Kodak has already recognized the power of nostalgia marketing. The company rebranded in 2016, replacing their modern-looking logo with a new, retro-style logo based on the iconic red and yellow Kodak symbol popularized in the 1970s (see Fig. 8).⁹⁰ The recently released KODAK Collection is a series of Kodak-themed products with a "vintage" aesthetic that harkens back to Kodak's heyday in the mid-20th century. Examples of these products include notebooks emblazoned with images of classic Kodak cameras, and a cooler designed to look like a box of Kodak Gold Film (see Figures 9-11).⁹¹ The collection relies heavily on Kodak's heritage and brand recognition. Though consumers may not recognize the company's new ventures into digital printing and industrial solutions, the iconic visuals of the Kodak brand are instantly familiar.

The Kodak Archive is a veritable gold mine of material which can be used in nostalgia marketing campaigns. The archive is full of examples of mid-century film and camera packaging, which may provide plenty of design inspiration for Kodak's future products and advertising campaigns. If Kodak wishes to continue to pursue a marketing strategy which relies heavily on the rich heritage and colorful vintage aesthetics of the company, it will be necessary to make a considerable investment in preserving the material history of the organization.

⁸⁸ Ian Phau and Christopher Marchegiani, "The Value of Historical Nostalgia for Marketing Management," *Marketing Intelligence and Planning* 29, no. 2 (2011): 108-109.

⁸⁹ Rob Grant, "Past Masters: The Power of Nostalgic Marketing," *Marketing Magazine*, June 21, 2017, <https://www.marketingmag.com.au/hubs-c/past-masters-power-nostalgic-marketing/>.

⁹⁰ Aimée McLaughlin, "Kodak Refreshes Identity With Retro-Inspired Logo," *DesignWeek*, October 20, 2016, <https://www.designweek.co.uk/issues/17-23-october-2016/kodak-rebrands-retro-inspired-logo/>.

⁹¹ "The Kodak Collection," Kodak, accessed March 26, 2018, <https://www.kodak.com/us/es/Consumer/Products/Collection/default.htm>.

H. Conclusion

Corporate archives preserve not only the history and activities of businesses, but how they fit into the greater national and global narrative. Corporate archivists have been around for less than a century, but they are doing some of the most vital work in archival field. Though there are certainly numerous ways in which an archive can benefit a company, it is important not to lose sight of the greater implications of preserving business history, particularly in the United States. If America has two capitols – Washington and Wall Street – then it is crucial to have a full understanding of the impact and implications of both the civil and corporate sectors.

The Kodak Archive has the opportunity to become the authoritative repository related to Kodak history and heritage. The development of this archive will not only provide considerable benefit to the company during an uncertain period in its history, but will also fill a need within the larger corporate archives and business history communities. As one of the most important, innovative companies of the 20th century and beyond, Kodak has a history worth preserving.

Appendix A – Figures and Tables



Fig. 1: Mock-up design of the lobby of Building 28 at Eastman Business Park, which will become the Kodak Experience Center. Designed by Jack Rouse Associates (JRA). Retrieved from <http://www.inparkmagazine.com/jra-kodak/>, February 16, 2018.



Fig. 2: Some of the film from the collection, awaiting rehousing. Photograph by Alexandra Serpikov, January 2017.



Fig. 3: The Kodak Archive space in Building 28, during the first week of the project. The author, left, and Katie Curran pictured in the process of inventorying the collection.
Photograph by Alexandra Serpikov, January 2017.



Fig. 4: The archive on the first day of the project, with all the objects still in their original boxes.
Photograph by Alexandra Serpikov, January 2017.



Fig. 5: The camera collection (left), rehoused into archival quality boxes.
Photograph by Alexandra Serpikov, January 2017.



Fig. 6: The equipment collection, stored in original boxes.
Photograph by Alexandra Serpikov, January 2017.



Fig. 7: File cabinets housing paper records. As of June 2017, more cabinets were installed in the archive room.

Photograph by Alexandra Serpikov, January 2017.

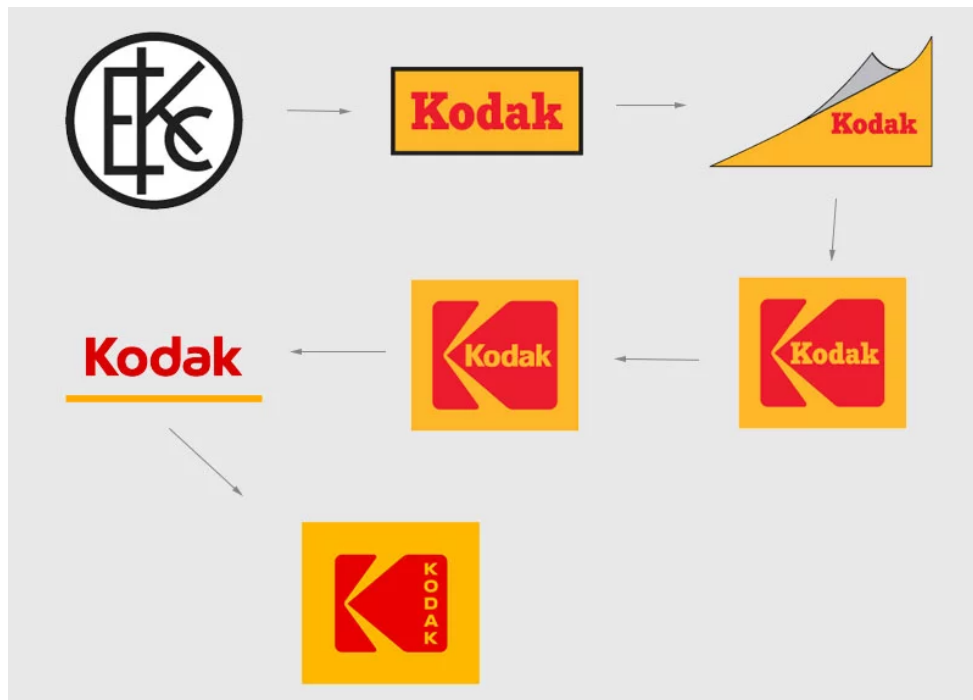


Fig. 8: The evolution of the Kodak logo. The most recent logo was adopted in 2016.
Retrieved from <https://petapixel.com/2016/10/22/kodaks-new-logo-return-classic-1970s-logo/>,
April 3, 2018.



Fig. 9: Vintage Kodak Cooler from the KODAK Collection.

Retrieved from <https://www.kodak.com/us/es/Consumer/Products/Collection/cooler/default.htm>, April 2, 2018.



Fig. 10: Kodak Messenger Bags, from the KODAK Collection.

Retrieved from <https://www.kodak.com/us/es/Consumer/Products/Collection/messenger-bags/default.htm>, April 2, 2018.



Fig. 11: Super 8 Camera mug, from the KODAK Collection.
Retrieved from <https://www.kodak.com/us/es/Consumer/Products/Collection/mugs/default.htm>,
April 2, 2018.

Table 1: Summary of Kodak Archive collections

Section	Processed	Rehoused	PastPerfect	Photographed/Digitized
Cameras (Film)	Yes	Yes	Yes	Yes
Cameras (Motion Picture)	Yes	Yes	Yes	Yes
Cameras (Digital)	Yes	Partial	Yes	No
Film	Yes	Partial	Yes	No
Equipment	Yes	No	Yes	No
Memorabilia	Yes	Yes	Yes	No
Photographs	Partial	No	No	Partial
Paper Records	Partial	Partial	No	No
Books	Yes	No	No	N/A
Camera Club Collection	Partial	Partial	No	No

Table 2: Summary of other institutions with Kodak collections

Institution/Location	Collection(s)	Scope	Notable Objects/Records
George Eastman Museum (Rochester, NY)	Various – George Eastman Legacy collection, Photography collection, Moving Image collection, Technology collection.	Life and work of George Eastman, history of photography and cinema, estate of George Eastman.	- 40 scrapbooks kept by Kodak publicity department from 1880s to 1932. - Extensive Kodak camera collection.
Rare Books, Special Collections, and Preservation, Rush Rhees Library, University of Rochester (Rochester, NY)	Kodak Historical Collection #003	Kodak corporate activities; divided into six series - speeches, corporate papers, products, paper mills and paper support divisions, Recordak, and divisions.	
The National Museum of American History (Washington, D.C.)	Various	Kodak products, advertising materials, corporate photography, motion picture film.	- Kodak Brownie Camera No. 1. - Kodak Surecell hCG-Urine (pregnancy test).
Ryerson University Archives and Special Collections (Toronto, Canada)	Kodak Canada Corporate Archives and Heritage Collection	Kodak Canada objects, sponsorship materials, photographs,	- Plaques commemorating the 100 th anniversary of Kodak Canada.

		publications, and paper records.	- Kodak Canada news publications.
Museums Victoria Collections (Victoria, Melbourne Australia)	Kodak Heritage Collection	Kodak Australasia Pty Ltd manufacturing objects (such as raw materials and finished products), marketing and retailing, working life, and history of photography.	- Oral history interviews with staff. - Scrapbooks containing posters and brochures from pre-World War II era. - Film made in Kodak Australasia's last production run in 2004.

Appendix B - Glossary

Selected entries from Society of American Archivists' Glossary of Archival and Records Terminology, retrieved from <https://www2.archivists.org/glossary>, accessed February 16, 2018.

Accession: n. ~ 1. Materials physically and legally transferred to a repository as a unit at a single time; an acquisition. - v. ~ 2. To take legal and physical custody of a group of records or other materials and to formally document their receipt. - 3. To document the transfer of records or materials in a register, database, or other log of the repository's holdings.

Deaccessioning: n. ~ The process by which an archives, museum, or library permanently removes accessioned materials from its holdings.

Provenance: n. ~ 1. The origin or source of something. – 2. Information regarding the origins, custody, and ownership of an item or collection.

Appendix C

Selected excerpts from Society of American Archivists' Museum Archives Guidelines, retrieved from <https://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines>, accessed February 13, 2018. While these guidelines are tailored to museum archives and use museum language, they can be adapted for the purposes of business archives.

Definitions and Scope:

A museum's archives identifies, preserves and administers records of long-term and permanent administrative, legal, fiscal, and research value not in current use. Records may be in any form—including, but not limited to, paper, electronic, photographic, and magnetic media. A museum's archival records could include:

- a. Organizational records, in particular those which relate to administration at all levels. For example: correspondence, memoranda, minutes, financial records, reports, grant records, departmental files, architectural plans, documentary photographs and negatives, film, audio and videotapes, and publications created by the museum.
- b. Collection records, such as object or specimen files and records of exhibitions and installations. These may be housed in the archives or, if actively used, in the curatorial, registration, or collections management offices.
- c. Acquired materials, such as papers of individuals and organizations, which promote the museum's mission through their relation to subject areas of particular interest to the museum (e.g., science, anthropology, natural history, art, history) and which add value to the museum's collections and exhibition programs.

Mission Statement:

The archives should have a mission statement, approved by the director of the museum or the institution and ratified by appropriate governing bodies of the museum or its parent institution, which defines the authority of the archivist within the museum and the parameters of the archival program. The statement should explicitly recognize the archivist's role in the museum and/or parent institution's records management program. All general policy statements concerning the archives should be in writing and approved by the appropriate authority.

Professional Archivist:

The museum should have a professionally trained archivist. If resources do not permit this level of commitment, expert advice should be sought in the development of the museum's archives and archival training provided to the staff member made responsible for them. The functions of the archivist are to appraise, acquire, arrange, describe, preserve, and make available the records of the museum and collections of related materials acquired from outside the museum.

Acquisition Policy for Collected Materials:

The museum should define and make public an archives acquisition policy, which delineates the collecting of materials other than those created within the museum itself. The collecting activities and acquisition policies of other entities in a parent institution or outside institutions should be taken into account to avoid unnecessary competition. The policy should describe the conditions and procedures for accessioning and deaccessioning documents and collections that are not official records of the museum, and address principles regarding the ownership, administration, and use of all acquired materials.

Criteria for Retention of Museum Records:

The archivist must be involved in the determination of how long and under what conditions particular records are to be kept. The criteria for permanent retention include:

- a. Evidence of the structure, development, mission and functions of the museum over time.
- b. Documentation of the actions, decisions, policies, and fiscal and legal rights and responsibilities of the museum.
- c. Research and informational value.

Current Records:

The advice of the archivist should be sought on policies and guidelines pertaining to the creation, maintenance, disposition, and preservation of museum records (including electronic records and systems) with the aim of avoiding the unnecessary creation of duplicate records and the needless retention of nonpermanent records. The archivist should be consulted for recommendations on the protection of permanently active records of archival value in non-custodial situations (such as collection or accession records under the care of the registrar, collections manager, or curator and computer network backups under the control of the information technology staff). The archivist should also approve the appropriate disposition of records that do not have permanent value, or are required to be maintained by the archives of a parent institution.

Location and Conditions:

- a. The archives should be located in a separate and secure area with adequate protection against fire, flood, vermin, theft, and other hazards.
- b. Temperature, light, and humidity should be controlled at appropriate and stable levels to ensure the preservation of materials. Certain records may have special environmental requirements.
- c. To prevent flood damage, archives should not be placed below ground level.
- d. If neither suitable accommodation nor adequate staff can be provided on-site for the archives, the institution should consider:
 - i. Placing its records in the archives of its parent institution if applicable or in a nearby archival repository willing to administer them on a continuing basis.
 - ii. Forming or joining a consortium whereby several institutions cooperate to ensure that their archives receive adequate care.
 - iii. Contributing to cost in the above choices.

Arrangement, Description, and Preservation of Records:

- a. The archivist organizes records in keeping with the professional principles of provenance and the sanctity of original order whenever possible.
- b. The archivist produces written descriptive inventories, guides and other finding aids in accordance with accepted archival standards and makes them generally available.
- c. The archivist implements basic preservation measures such as the use of archival-quality containers.

Access

Subject to reasonable restrictions on the grounds of fragility, security, or confidentiality, records should be available to staff members, scholars, and other persons demonstrating a need to consult the material for research purposes. Access policies and restrictions should be in writing and applied equally to all researchers. Reference service should be provided to both on-site researchers and those at a distance.

Bibliography

- Anderson, Harold P. "Business Archives: A Corporate Asset." *American Archivist* 45, no. 3 (Summer 1982): 264-266.
- Bakken, Douglas A. "Corporate Archives Today." *American Archivist* 45, no. 3 (Summer 1982): 279-286.
- . *Basic Conservation of Archival Materials: Revised Edition, 2003*. Canadian Council of Archives, 2003. http://www.cdncouncilarchives.ca/rbch3_en.pdf.
- Bloomberg. "Company Overview of Kodak (Australasia) Pty Ltd." Accessed March 19, 2018. <https://www.bloomberg.com/research/stocks/private/snapshot.asp?privcapId=22562589>.
- Conrad, Ernest A. "Realistic Preservation Environment." National Archives. Accessed April 2, 2018. <https://www.archives.gov/preservation/environmental-control/realistic-preservation-environment.html>.
- Cleveland, Will. "Kodak Plans to Lay Off 100 in Rochester, 425 Overall." *Democrat & Chronicle*, November 8, 2017. <https://www.democratandchronicle.com/story/news/2017/11/08/kodak-posts-third-quarter-earnings-loss/846271001/>.
- Decker, Juilee. "Paid – Short Term Kodak," *RIT Museum Studies Internships & Opportunities (blog)*, November 8, 2016. <http://ritmuseworks.blogspot.com/2016/11/paid-short-term-kodak.html?q=kodak>.
- Deserno, Ineke. "The Value of International Business Archives: The Importance of the Archives of Multinational Companies in Shaping Cultural Identity." *Archival Science* 9, no. 3-4 (2009): 215-225.
- . *Developing a Collections Management Policy*. American Alliance of Museums, 2012. <http://www.aam-us.org/docs/default-source/continuum/developing-a-cmp-final.pdf?sfvrsn=4>.
- Eastman Business Park. "Industries." Accessed January 29, 2018. <https://www.eastmanbusinesspark.com/industries>.
- Eastman Business Park. "Roll to Roll Manufacturing." Accessed January 29, 2018. <https://www.eastmanbusinesspark.com/roll-to-roll-manufacturing>.
- Edgerly, Linda. "Business Archives Guidelines." *American Archivist* 45, no. 3 (Summer 1982): 267-272.
- Estrin, James. "Kodak's First Digital Moment." *New York Times*, August 12, 2015. <https://lens.blogs.nytimes.com/2015/08/12/kodaks-first-digital-moment/>.

- George Eastman Museum. "Mission." Accessed March 19, 2018.
<https://www.eastman.org/mission>.
- Gorbman, Randy. "Kodak to Implode a Building at the Eastman Business Park," *WXXI News*, July 10, 2015. <http://wxxinews.org/post/kodak-implode-building-eastman-business-park>.
- Grant, Rob. "Past Masters: The Power of Nostalgic Marketing." *Marketing Magazine*, June 21, 2017, <https://www.marketingmag.com.au/hubs-c/past-masters-power-nostalgic-marketing/>.
- Gray, Vic. "Developing the Corporate Memory: The Potential of Business Archives." *Business Information Review* 19, no.1 (March 2002): 32-37.
- Hedlin, Edie. *Business Archives: An Introduction*. Chicago: Society of American Archivists, 1978.
- Hiltzik, Michael. "Kodak's Long Fade to Black." *Los Angeles Times*, December 4, 2011.
<http://articles.latimes.com/2011/dec/04/business/la-fi-hiltzik-20111204>.
- Holmes, Oliver W. "The Evaluation and Preservation of Business Archives." *American Archivist* 1, no. 4 (October 1938): 171-185.
- Jacoby, Sanford M. *Modern Manors: Welfare Capitalism since the New Deal*. New Jersey: Princeton University Press, 1997.
- Johnson, Arthur M. "Identification of Business Records for Permanent Preservation." *American Archivist* 24, no. 3 (July 1961): 329-332.
- Kingslake, Rudolph. *The Photographic Manufacturing Companies of Rochester, New York*. Rochester: George Eastman House, 1997.
- Kinsey, Fiona. "Kodak Heritage Collection." Museums Victoria. Accessed March 19, 2018.
<https://collections.museumvictoria.com.au/articles/2882>.
- Kodak. "Company." Accessed January 31, 2018.
<https://www.kodak.com/my/en/corp/company/default.htm>
- Kodak. "Heritage: Laying the Foundation." Accessed January 28, 2018.
<https://www.kodak.com/corp/aboutus/heritage/georgeeastman/default.htm>.
- Kodak. "KODAK Camera Club." Accessed April 2, 2018.
https://www.kodak.com/consumer/camera_club/default.htm.
- Kodak. "Kodak Center." Accessed March 29, 2018.
<https://www.kodak.com/kodakcenter/default.htm>.

---. *Kodak Milestones: 1880-1980*. Rochester: Eastman Kodak Company, 1980.

Lacher-Feldman, Jessica. "Kodak's Archives, Photographs Given to University of Rochester." University of Rochester. Accessed February 22, 2018. <http://www.rochester.edu/news/show.php?id=1767>

Lasewicz, Paul C. "Forget the Past? Or History Matters? Selected Academic Perspectives on the Strategic Value of Organizational Pasts." *American Archivist* 78, no 1 (Spring/Summer 2015): 59-83.

Lasewicz, Paul C. "Riding Out the Apocalypse: The Obsolescence of Traditional Archivy in the Face of Modern Corporate Dynamics." *Archival Issues* 22, no. 1 (1997): 61-76.

Liebschutz, Sarah F. *Communities and Health Care: The Rochester, New York, Experiment*. Rochester: Boydell & Brewer, 2011.

Lovett, Robert W. "The Status of Business Archives." *American Archivist* 32, no. 3 (July 1969): 247-250.

---. *A Manual for Small Archives*. Vancouver: Archives Association of British Columbia, 1988.

McLaughlin, Aimée. "Kodak Refreshes Identity With Retro-Inspired Logo." *DesignWeek*, October 20, 2016. <https://www.designweek.co.uk/issues/17-23-october-2016/kodak-rebrands-retro-inspired-logo/>.

Merlin, Lalla. "Focused on the Brand: The Kodak Experience Center to Showcase Innovations in Photography and Film." *Blooloop*, July 20, 2017. <https://blooloop.com/features/kodak-experience-center/>

Morrell, Alan. "Whatever Happened to... KPAA?" *Democrat & Chronicle*, August 16, 2014. <https://www.democratandchronicle.com/story/news/local/rocroots/2014/08/15/whatever-happened-kpaa/14141101/>.

National Archives. "Classification System for Identifying the Climate Control Potential for Buildings." Preservation. Accessed March 27, 2018. <https://www.archives.gov/preservation/storage/climate-control-table.html>.

National Film Preservation Foundation. "Vinegar Syndrome." Preservation Basics. Accessed February 25, 2018. <https://www.filmpreservation.org/preservation-basics/vinegar-syndrome>

National Museum of American History. "Original Kodak Camera, Serial No. 540." Accessed January 29, 2018. http://americanhistory.si.edu/collections/search/object/nmah_760118.

- Olivier, Marc. "George Eastman's Modern Stone-Age Family: Snapshot Photography and the Brownie." *Technology and Culture* 48, no. 1 (January 2007): 1-19.
- Overman, William D. "The Firestone Archives and Library." *American Archivist* 16, no. 4 (October 1953): 305-309.
- Phau, Ian, and Christopher Marchegiani. "The Value of Historical Nostalgia for Marketing Management." *Marketing Intelligence & Planning* 29, no. 2 (2011): 108-122.
- Präkel, David. *The Visual Dictionary of Photography*. Switzerland: AVA Publishing SA, 2010.
- Reed-Scott, Jutta. "Collection Management Strategies for Archivists." *American Archivist* 47, no. 1 (Winter 1984): 23-29.
- Ryerson University Library and Archives. "Kodak Canada Corporate Archives and Heritage Collection." Archives and Special Collections. Accessed March 19, 2018. <https://library.ryerson.ca/asc/sc/holdings/kodak/>.
- Sanchez, Patti. "Why Marketing Needs to Hire a Corporate Folklorist." *Harvard Business Review*, July 15, 2014.
- Seaman, Jr., John T and George David Smith. "Your Company's History as a Leadership Tool." *Harvard Business Review*, December 2012.
- Shih, Willy. "The Real Lessons from Kodak's Decline." *MIT Sloan Management Review*, May 20, 2016. <https://sloanreview.mit.edu/article/the-real-lessons-from-kodaks-decline/>.
- Smith, David R. "An Historical Look at Business Archives." *American Archivist* 45, no. 3 (Summer 1982): 273-278.
- Smith, George David and Laurence E. Steadman. "Present Value of Corporate History." In *Corporate Archives and History: Making the Past Work*, edited by Arnita A. Jones and Philip L. Cantelon, 163-176. Florida: Krieger Publishing Company, 1993.
- Smithsonian Institution Archives. "Emergency Preparedness." Accessed April 3, 2018. <https://siarchives.si.edu/what-we-do/preservation/emergency-preparedness>.
- Society of American Archivists. "Directory of Corporate Archives in the United States and Canada." Accessed March 29, 2018. <https://www2.archivists.org/groups/business-archives-section/directory-of-corporate-archives-in-the-united-states-and-canada-introduction>
- Taddeo, Sarah. "Here Are the Largest 20 Employers in the Rochester Area." *Democrat & Chronicle*, November 9, 2017. <https://www.democratandchronicle.com/story/money/2017/11/09/rochesters-top-20-employers/849683001/>