

The World in a Cube – Project Report

SECTION A

Project Objectives:

New Media Networks (NMN) has the licence to Tate & Lyle's film archive for educational purposes. From March 2013 until August 2013 NMN and the Birkbeck Institute for the Moving Image collaborated to research and develop creative opportunities for public engagement with these films. This is a unique archive of approximately 300 films; its significance to East London cannot be overstated and one of the key aims of the project has been to enable the communities whose families helped to build the company's history to engage or re-engage with this heritage. Public access is, therefore, the motivating force at the heart of this project. Funding from CreativeWorks has supported NMN and Birkbeck in developing a prototype for delivering learning and engagement processes to meet the objective determined within the licence granted to NMN by Tate & Lyle. The following report details and evaluates the work that was undertaken to achieve this goal.

A prototype for public engagement with archives

This project aligns with the specific Creative Vouchers Scheme theme of '**Mobility and Mobile Culture**' both in historical and methodological terms:

- a. **historical and contemporary significance of the Tate & Lyle archive/histories of migration:** Tate & Lyle's story is emblematic of transformations in the UK as former colonies became independent. The films depict British working class history, migration and resettlement within the UK. People who travelled across the world to settle in East London will see their stories and original homelands reflected in these films and the next generations of their families will learn more of their heritage.
- b. The project team took an '**action research**' approach. This has allowed us to explore and evaluate effective ways to reach contributors through **live** participation and **digital** exhibition and distribution. In other words, we have explored how live and digital experiences can create access to this collection, contribute new interpretations through public discussion and generate opportunities for people to use the films creatively.

Live experience

Throughout June 2013 we ran a series of **focus group** meetings with the aim of exploring and evaluating ways of enabling people with varying interests and skills to interpret and creatively repurpose the T&L films. The key aim here is to get film to *work historically*, to unlock memories of individuals and communities, to *use* film as a 'trigger' for a public discussion about working lives, histories of migration and Commonwealth, trade and industry. (See more details about the focus groups in Section B)

Digital Experience

In today's digital environment, which offers so many opportunities for access and engagement, creating visibility for this unique collection is both an opportunity and a challenge. We have, so far, got four films from the Tate & Lyle collection digitised. The aim is to make them available to the public through a digital platform dedicated to the work and findings of this project, offering interactive and multimedia tools and facilitating wider engagement.



'World in a Cube' Competition: Young People's Creative Challenge!

As part of the project's focus on the archive's educational potential we invited film students and emerging film-makers (under 30 years old) to enter 'The World in a Cube' film remix competition. The task has been to produce an up to 5-minute film or digital audio/visual sequence inspired by the Tate & Lyle film archive. There are two prizes for the best audiovisual pieces and the submissions will be judged by members of the project's advisory group. The first prize is £200 and the second £150, with accompanying publicity. The winners will be invited to attend the project's final event in early October where their work will be presented to an influential audience. Their audio-visual pieces will be published online. Other opportunities for public exhibition of the winning pieces will also be explored, e.g. mobile device, infomercial, advert, mini-doc, drama, animation.

We invited all participants to attend a screening of the same compilation of T&L film excerpts we used at the focus groups. The screening took place at the Birkbeck cinema and a group of 12 people attended. This was a mix of students from Ravensbourne College, UEL, Camberwell College of Arts, Manchester University, London College of Communication and others. A combination of social media and other online networks helped us publicise the event and attract a range of people from different educational backgrounds and levels. Some of them found out about this event from **Facebook** and **Twitter** and others from websites such as **Ideas Tap: The creative network** [<http://www.ideastap.com/>], **Shooting People: The network of Independent Film Creatives** [<https://shootingpeople.org/home>] and the **Raphael Samuel History Centre** [<http://www.rafael-samuel.org.uk/>].

At the screening on 30 July 2013, we showed the clips, gave some context for the films and the project, and answered questions about the task and the films. The participants responded to the material with enthusiasm and great interest. We made available the film clips via dropbox and we gave them a submission deadline of 2 September.

We were keen to encourage participants to mix and match the T&L film footage with their own or other material and be free to challenge and be creative. We hope that these submissions can add a fresh perspective on the T&L film archive and help us re-interpret it through the eyes of a group of young people who will bring their own sensibilities, ideas and visions for this collection and its public profile, creating a bridge between the past, the present and the future. Finally, this competition is an initiative that marries the two key approaches of this project (the live and digital experiences), enhancing its potential to re-purpose the T&L archive and make the films relevant to contemporary audiences.

Film History research

Creating opportunities for public engagement with this archive is at the heart of this project and therefore the focus of the research has been on recording and evaluating the responses of the focus groups participants. Some preliminary film history research was however considered necessary so that the films are placed in their historical context. More research would need to be carried out in this field if there was a wider initiative to preserve and curate Tate & Lyle's film archive. (See more about the film history research conducted for this project in Section B)

Advisory Group meetings

For a collaborative project like this, convening regular meetings with a group of advisors, experts and potential stakeholders is particularly useful. The members of the advisory group have been very generous in offering their time and sharing their knowledge, expertise and valuable experience. Advisory group members include: Jerry White (Birkbeck), Ken Wilson (Tate & Lyle), Matt Cook (Birkbeck/Raphael Samuel History Centre), Patrick Russell (British Film Institute), Mark Duguid (BFI), David Somerset (BFI), and the members of the working group, i.e. Wendy Earle, Ian Christie, Nick Lambert, Eleni Liarou, Karen Merkel and Akim Mogaji.

SECTION B

Collaborative Research and Development Activities Undertaken

The films

The following six films were chosen by the project research team. They cover the period from the 1950s to the early 1980s, featuring places and events all over the world, as well as the T&L refinery on the Thames in East London. Each title is accompanied by a brief synopsis, and where available, credits and date of production. According to the existing but incomplete film list of the T&L archive, specific production dates survive for only two films. For the other films, speculative dates are given based on available information such as notes on the film cans, as well as assessing the condition of original print material, and the content of the films themselves (noting references to political or other events, to specific individuals and/or places, terminology, technology, fashion).



British Refined (1960)

original format 16mm

Credits: Edited and directed by William J. Bassett; Prod.: Thames Refinery Film Unit; Executive Producer: John F.P. Tate and George H. P. Lenz; length: 33min. There are two versions of this film, one English and one West African.

Synopsis: An industrial process film that shows the process of sugar production. The film starts in Jamaica, West Indies, where cane sugar is grown and stocks are harvested. We are then taken to London, to the Tate & Lyle refinery for the refining process. The sugar is cut into cubes, packaged and sold back to West Africa. The ship first goes to Ghana; the sugar is unloaded at Accra, and sold at the market of Kumasi, in Ashanti. The next stop is Lagos, Nigeria, where the T&L sugar cubes are sold at the local market. The sugar continues its journey, travelling to the market of Kano, ancient trading city of Nigeria.



Attitudes (most probably produced between 1972-76)

original format 16mm

Credits: dir.: Michael Radford; prod: James Archibald for Tate & Lyle, length: 33min

Synopsis: A training or 'trigger' film about human relationships in industry. Workers at the Thames Refinery London and other companies in the T&L group in Toronto, Canada and New Orleans, USA, talk about how professional hierarchies within the workplace create a 'them and us' situation.



Simunye -The Third Mill (probably produced in the early 1980s)

original format 16mm

Credits: dir: Peter Grossett; prod: Tate & Lyle in partnership with the Royal Swaziland Sugar Corporation; length: 33min

Synopsis: The film takes its name from the irrigation and sugar expansion project carried out in the Kingdom of Swaziland, Southern Africa, from the mid-1970s to 1980. The film explains Tate & Lyle's involvement in the project and its co-operation with the local authorities and the Royal Swaziland Sugar Corporation.



PA E. Strauss Honoured by Senior Members of Tate and Lyle Nig Ltd. (possibly produced between 1973 and 1974) original format 16mm

No credits available; length: 9min

Synopsis: The film documents the retirement party for Mr Strauss, Managing Director of Tate & Lyle Nigeria Ltd, and the process of handing the directorship of the company over to the newly appointed Nigerian Managing Director.



A Family Affair (1959) original format 35mm

Credits: dir: Michael Johns; produced by Robert Angell in partnership with Puritan Films; Executive Producer: Richard Dimbleby; length: approximately 40min

Synopsis: The film presents a brief history of cane sugar production and the role of Tate & Lyle in this history through the story of a West Indian sugar worker and his young son, who is fascinated by a rocket he's seen in a picture. After his accident (the boy falls off a tree and hurts his shoulder), he's taken to hospital where he's looked after by a white doctor, who is also responsible for looking after the sugar plantations in the area. At the Tate & Lyle factory in Kingston, one of the workers arranges for someone to buy a toy rocket for the injured boy.



A report on Tate & Lyle made for the BBC current affairs series ***Nationwide***, broadcast in 1977. The report features Saxon Tate, Chairman of the Executive Committee of Tate and Lyle, John Lyle, Chairman of the company, and Colin Lyle. The report looks into Tate and Lyle's business practices, particularly the company's 'battle' to defend cane sugar in the face of the European Common Market's preference for beet sugar.

Please note that an excerpt of this programme was shown only once, at the focus group meeting with Tate & Lyle staff.

Audiences for the Tate & Lyle films then and now

These films, with the possible exception of *Attitudes*, are typical examples of industrial films in terms of their genre, structure, style, form and ideology. The wider story of industrial film, the product of a relationship between a client and a supplier, is, as Patrick Russell points out, "the history of business and industry at large coalescing with the evolution of the film medium itself: its technology, its culture and, not least, its own industrial set-up."¹ Through the public screenings of the films all these different histories have been brought to the fore and discussed in an open, inclusive environment. Some of our focus group participants responded strongly to the places depicted, perhaps a reminder of how viewers have often been attracted by images of industrial and other landscapes, or various kinds of 'cinematic journeys'. Others were particularly interested in or even fascinated by the industrial process, comparing it with current practices or commenting on the waning of traditional industries. It's worth noting that the films chosen for this project, and indeed most of the history of Tate and Lyle's film unit, cover the period of the golden age of industrial film in Britain (that is, from 1945-1970).

Interwoven with these histories is the postcolonial context in which these films were made and shown. This is a theme that often came up in discussions with the focus groups. The history of Tate and Lyle is one of East London but also one of global trade and of the company's relations with the Commonwealth. But who were these films for? A large part of the company's film production was intended as straightforward prestige publicity and as a way of reinforcing the symbolic value of the 'Mr Cube' character for the company's anti-nationalisation campaign in the postwar period. It is recorded that during the height of the company's campaign in 1949 six mobile film vans toured the country showing T&L films at schools and circulating anti-nationalisation leaflets. The films were also shown at events such as the British Food Fair and the Ideal Home Exhibition at Olympia in



¹ Patrick Russell, 'From Acorn to Oak: Industrial and Corporate Films in Britain', *Business Archives*, No 103, November 2011, p. 53.

Kensington.²Very little is known of whether and under what circumstances T&L films were shown in those countries where the sugar actually originated. The best indication we have found is a passing but meaningful reference in D. Barrett and N. Calvi's popular history of Tate and Lyle's East End where they mention T&L's demonstration of a Hesser machine at the Ideal Home Exhibition: "They passed through an area where a crowd of visitors sat watching a film about the sugar-harvesting process in the colonies, while a black Trinidadian worker stood on hand to answer any questions."³The presence of a black Trinidadian worker in the heart of Britain's post-imperial capital is a reminder of a much larger history of movement from the 'centre to the periphery' and back again; a history of migration not only of commodities but also of people and cultures. Several participants in our focus groups (although not necessarily able to answer questions about the sugar-making process!) exemplified these global and local connections: they are Londoners whose parents or grandparents lived and worked in the places depicted in the films.

The following section records and evaluates the responses of the focus groups participants to the T&L films.

² This information is taken from the 'Colonial Film' project's website. See specifically entry about the T&L film *From Cane to Cube* written by Tom Rice: <http://www.colonialfilm.org.uk/node/593> [accessed on 28/08/2013]

³ Duncan Barrett and Nuala Calvi, *The Sugar Girls: Tales of Hardship, Love and Happiness in Tate & Lyle's East End*, London: Collins, 2012, p.118.

Focus Groups - Data Analysis



Three focus groups meetings were held, one with historians, one with community groups and one with T&L workers. All three meetings were held at the Tate & Lyle Museum where excerpts of the films were screened in their original format (16mm) with the help of Paul Stanley, an experienced projectionist. The T&L museum is a fascinating space where various artefacts and documents relating to the company's long history are kept and displayed. Holding the focus groups meetings there gave us and the participants the historical context in which to place our discussions and created an atmosphere conducive to linking T&L's history through the ages with contemporary contexts and debates.



The Tate & Lyle Museum

To enhance the experience of the focus groups participants, Ken Wilson, Community Affairs Manager at Tate & Lyle, kindly agreed to give all participants a brief tour around some of the factory's newest and oldest 'corners' - including the area where the sugar is loaded on and off the bulk carrier ships on the river.



Ken Wilson giving a tour around the refinery

These are some initial questions we asked all groups to help us structure the discussion:

- discuss/identify the historical potential of the films
- assess their significance for understanding working class life, histories of migration and Commonwealth, trade and industry
- explore ways of creating visibility for this collection
- consider ideas for stimulating fresh discussion on the archive and its relevance to the contemporary environment
- How do our participants *currently* engage with archive material - family and public collections - and how else they might care and be able to engage (i.e. digitally)?
- Is it more powerful to engage with this content alongside others or in smaller, personal units? Is there other information they would like to have to add to the experience (contextual information about the countries featured etc.) If so, should it be immediately accessible or available afterwards - and in what form?
- How do they think this collection could be 'added to'? Would they individually choose to 'add' to this collection i.e. do they have access to content that would give additional (personal and public) perspectives to it?

All sessions were recorded.

History Focus Group Meeting- 7 June 2013

Present: 10 participants. Among these were film, urban, political/social historians, archivists and curators, representing the following organisations: Museum of Docklands, Bishopsgate Institute, Science Museum, British Film Institute, The Tony Cheeseman Foundation, University of Chichester, Birkbeck College.

The following themes emerged from the participants' responses and the discussion.

- **Film history context:**

A great deal of discussion focused on the production history of the films. Most of the comments have been incorporated into the section about the T&L films above.

Attitudes generated the most interest; it was noted that the film is quite sophisticated in its message, composition and imagery and rather untypical of industrial films. The political context for the film was discussed; it was suggested that the issues it raises should be understood within the context of the UK's entry to the EU and the Equal Opportunities legislation introduced in the 1970s. More specific to T&L's history, the film was considered to fit in with the company's ideas of industrial democracy, by having 'authentic' voices openly questioning paternalism in the workplace. Despite its international scope (it looks into work relationships in industries in the UK, USA and Canada), it was criticised for its lack of reference to work practices and relationships in other parts of the world, such as Africa or Afro-Caribbean countries or any such places where the sugar comes from.

- **Voices, Places and Social Change**

A juxtaposition was made between the 'silent' East End workforce shown in *British Refined* and the East End voices in *Attitudes*; it was pointed out that by the time *Attitudes* was made there was a retreat from representations of a 'faceless workforce'. When seen together, the two films – *British Refined* and *Attitudes* -produced several years apart, serve as **an index of industrial and social change**, visually and orally capturing the momentous changes taking place in British society in the postwar years.

- With reference to the representation of West Indian and other sugar workers in films such as *British Refined*, it was mentioned that the employment of black workers at T&L remains a rather hidden story and that more should be done to question what is often presented as the 'refined' (white) history of the company and its communities in the East End.

- **Postcolonial Histories: national and international journeys, economic and cultural exchange**

(British Refined, Simunye –The Third Mill - The retirement of Mr Strauss - A Family Affair)

For some participants the imagery in the films, particularly *British*

Refined, evoked the colonialist context of sugar production and the troublesome history of the slave trade ('the triangular trade'). At the same time, there was a recognition that the history of sugar is also one of employment and development. More personal memories were also recorded: work experiences, cultural differences in the

"As someone of African descent and born in the Caribbean, watching this film reminded me very much of some of my apprenticeship days... I was an apprentice fitter... But I also remember that for the housewife in the Caribbean, they had to pay more for the sugar than the housewife in England and the sugar was produced in the Caribbean and that's interesting because, if investment was made so that the sugar could be refined there, everyone would have bought it cheaper and it would have produced work etc. So those are the things that I'm still trying to make sense of..."

consumption of sugar (e.g. cubes in Africa, brown sugar in the Caribbean) and the implications of the product's different prices in different parts of the world:



Images evocative of the 'triangular trade' (British Refined)



Women buying T&L sugar in South Ghana (British Refined)

It was also suggested that parallels could be drawn between then and now in relation to issues of corporate control over natural resources, international business trades and the destruction of environment. Some of this discussion was triggered by films such as *Simunye –The Third Mill*.

- **Potential stakeholders – suggestions for further research and public engagement**

It was generally acknowledged that the film collection and the T&L archive constitute an invaluable part of London and Britain's heritage. Suggestions were made by institutions such as the Bishopsgate Institute and the Museum of Docklands to catalogue and facilitate public access to the archive. Significant interest in the T&L films has been shown by the British Film Institute which has offered invaluable support to this project from the start.

It was proposed that some collaboration or partnership could be developed with the Science Museum's project about the role of technologies and people's sense of place. The Tony Cheeseman Foundation, a Newham African Caribbean based heritage organisation who has recently completed a project on sugar in partnership with the National Archives,[see 'Caribbean through the lens' project: <http://www.nationalarchives.gov.uk/caribbean/>] also expressed great interest in this project and would be keen to explore possibilities for further collaboration.

Other suggestions:

- To apply for the AHRC's 'Care for the Future' theme [<http://www.ahrc.ac.uk/Funding-Opportunities/Research-funding/Themes/Care-for-the-Future/Pages/Care-for-the-Future.aspx>] to enable further research and public engagement opportunities.
- To link this project (through its digital platform) with other similar projects such as the Colonial Film Project [<http://www.colonialfilm.org.uk/>]. It was pointed out that this project could further develop its educational and public engagement objectives by learning more about the Colonial Film Project's programme of outreach activities with schools
- To compare the T&L film collection with other, similar films/visual material to map and explore a 'richer' social history of change

Community Focus Group Meeting - 14 June 2013

Present: 11 participants. Among them were one T&L ex-employee and people who live and/or work in East London



Focus groups participants

The following themes emerge from the participants' responses and the discussion

- ***Industrial/ Work Relations and Change***

With reference to ***Attitudes***:

"The shock is that it was the 70s but things have moved on. The jobs that people have done are completely different, but in some respects the attitudes haven't changed, they're embedded – why we come to work is the same reason. Most people come to work for the money, they wouldn't do it otherwise. Kids these days wouldn't dream of working in a factory, they don't expect to be bored."

With reference to all films:

"The industry has changed, the conditions etc., there are health and safety matters now. My father lost his finger at the time..."

"The numbers have been reduced, technology and more widely expectations have changed and so the work has too."

"I worked in a factory – McKinsey consultants were brought in, they met 'Nobby' a worker who knew what was needed, but it was they who knew how to 'exploit' the information. Do you need that kind of knowledge these days? It's technology that matters isn't it? Machines do all the work now...But machines can go wrong."



Tate & Lyle Workers(Attitudes)



The Control Room at T&L today

- **Local Histories, International Journeys**

With reference to **British Refined:**

"We had no interest in where the sugar came from, we loved the firm, it was very generous – all our meals were free; you were only interested in the final product. Ok, we knew sugar was produced in the West Indies but that was about it because we used to play cricket with the West Indians."

"Roles in the industry were more grand, and people didn't care about the other side's roles."

"I was surprised that the sugar was shipped back to Ghana – that was extraordinary. The first film was in the West Indies where all gets put together... the road that my mum lived on (my parents are from Jamaica), that road is still the same with the sugar cane growing but there's no factory anymore. There's a whole population of young people who now go to Florida to cut the sugar cane but it's the same journey..."

- ***The Sugar Industry- then and now.***

In response to all films:

"The sugar industry has been dependent on aid. The people have moved to where the sugar industry is now. The sugar industry is reduced in places such as Jamaica and St. Kitts now due to the EU quota system on cane sugar."

"The Process of sugar refining is strange and complicated. Every market wants a different end product for sugar – it's much easier and cheaper to transport it raw and then produce the final product at the point of sale."

"T&L provided regular employment. T&L in 1936 expanded into the West Indies and took their industrial approaches with them, and their paternalism at the time. The countries wanted a 'trade benefit'. It wasn't a question of old-style exploitation, it was an industrial process that existed here. Whether it worked or not, it's a different question."

The tour around the refinery given by Ken Wilson provoked equally strong responses. Particularly the mountains of sugar had a powerful impact on some participants, as well as the realisation that the way in which the sugar still comes into London hasn't changed; the sugar is loaded on and off the bulk carrier ships on the river:

"I was fairly convinced that the actions of the LDDC and the arrival of the new 'Isle of Dogs as in Canary Wharf' had expunged all industry from the river, I knew that T&L was on the river and at Silvertown, but was flabbergasted to see the scale of the operation – the ship, gantry, cranes in a scene that was resonant of years gone by – I was amazed and also stunned by the gigantic scale of everything – including the international reach of T&L – it is massive, suddenly I realised I was probably seeing about 2% of the operation."



Strong icons of the 'Industry of the River'



- ***Resonance of historical Images - Representations of labour then and now***

In response to all films and particularly to ***British Refined***:

"There's no real manual labour aspiration these days. We don't tend to show work heroically any more. Cos all that work and all those workers are shown fairly heroically. And I just wonder what that shift is about, what our attitude to work is now."

"The aspiration is not to do physical work anymore. The industrial world doesn't exist in this part of Europe. Living in Britain, de-industrialisation separates us from our history even. Increasingly, it's a minority experience."

"There used to be 'staff' and 'workers' - now we just have 'staff'. The industrial experience is outsourced now, there is no presented 'glory' anymore."



The black worker in British Refined

"Those stereotypes of 'gleaming Africans' how they were represented as exotic creatures in ways that the more unfortunate encyclopaedias of the 1950s would have done, particularly the men who were cutting the cane but especially the men who were rowing canoes with their gleaming backs etc. This was not 'British' behaviour, just not 'how it's done'."

- ***‘Shedding the empire’: historical themes of benevolence and paternalism***

In response to ***The Retirement of Mr Strauss***:

“A poignant handing over of the British manager to the Nigerians. That was a time of great optimism in Nigeria in the 1960s-70s. But what's happened since then?”

In response to all films:

“The 1960s -70s: the 'handover process'. Britain presented itself paternalistically but with benevolence, a dominant theme throughout. It's quite an interesting historical moment that is reflected there...”

“...T&L’s paternalism certainly paid off... I always regretted it personally that my father left the Great Western Railway in the 1950 because it got passé... and we missed out on everything that went with that...We missed out on all the benefits, we missed out on the money that went with it... and certainly the people that worked at Tate & Lyle benefited from that kind of paternalism. ”

One object which perhaps best signifies these historical themes of benevolence and paternalism in a post-imperial world, and which attracted several focus groups participants’ attention, is the T&L sugar advert shown below; for some it was a familiar image that triggered memories of distant homelands, for others it was a visually arresting piece of history. The advert features in the film *British Refined* – it’s placed amidst the

packets of T&L sugar in the markets of Kumasi and Kano, as well as on cars and in the streets. After all its travels, the advert now 'lives' in the T&L museum, occupying its own space and history amidst other historical artefacts of the company.



A time-capsule and a memory-trigger

Suggestions/Ideas for public engagement

The participants found the films fascinating and expressed their interest in seeing more. It was felt that they “raise interesting and important questions about industrial relations, and how it’s different and how it’s the same.” To the question of how these films could be presented on a digital platform, for example, the following suggestions were made:

- + Historical context of the films/historical and current context of the company, the river and the docks/current discussion about the industry would be important
- + Add older generation’s living memory about the way in which work has changed, particularly while it is still here – and if they’ve come from overseas
- + Do something along the lines of the BBC’s ‘listening project’: have a series of conversations that can stimulate discussion, and then record the audio and patch it over the film.
- + People could have a virtual tour around the refinery
- + Involve people from different backgrounds

Tate & Lyle Workers Focus Group Meeting –24 June 2013

Present: 23 participants amongst them some senior staff, managers and Mr Colin Lyle.

In response to **Attitudes:**

“We do recognise the attitudes....But management now don’t have the time to meet the workforce. Peter Nash used to walk the floor, there’s no time for that today....”

“Attitudes correctly reported as to how it was then, but ideas about how to respond to such issues and what could be done were sparse.... we could have tried more...”

“I knew some of the women in the film....”

“It’s still ‘them and us’. Times have changed but the people haven’t changed.”

“We had a prosperity-sharing scheme, everyone’s wages were boosted by a bonus, it was automatic and we met with trades unions to work out how the scheme should be managed. We didn’t do enough about workers’ democracy I’m sure....”

"In our anti-nationalisation campaign, only a small number of directors was involved. Power operates best among the smallest number of people. Taking the commentary on management in the film, it was all small teams, it's too big now. My father and uncle were against the merger with Tate, we'd have kept it all small. We lost control, professional managers took over. Brussels is another hazard we have to deal with...."

In response to the **Nationwide report:**

"It's highly topical....The EU and Brussels has been a disaster for the company, and the public hasn't benefited... It's all about competition... Staff were and are involved in discussions."

"Like the Nationwide report shows, senior level discussions took place only last week...The Secretary of the State visited here..."

In response to **British Refined:**

"The Health and Safety issues were horrific; we wouldn't stand for that today... But same processes used now, not so good to see..."

“It’s totally bizarre that the product went back to West Africa. It was seen as a British product, a luxury item...There is a direct correlation between this and the Company’s Fair Trade approach.”

Suggestions/Ideas for further public engagement with the films

Some participants suggested that the films could be used for:

- ✓ publicity purposes or induction purposes
 - ✓ understanding the history of the industry and of East London, but also for international comparisons if other films of other industries working in the same way, here and internationally, are added to this collection.
 - ✓ Promotional campaigns, school uses, family and friends
-

Potential Stakeholders - Ideas for further development of the project

- To apply for the **AHRC's 'Care for the Future'** theme to enable further research and public engagement opportunities.
- Support Tate & Lyle to apply for the **BFI's Unlocking Film Heritage** scheme
- To further explore the **international dimensions of the T&L archive**: potential to run a similar project in a country where Tate & Lyle is growing sugar e.g. Ghana
- To use this project as a **model for a bigger project about Britain's industrial heritage through film**: potential to involve other companies and their film archives as well as the private sector
- Potential for **Tate & Lyle to support future developments**

- **To further develop the educational aspects** of the project: involve the **BFI's Film Academy**

Report compiled by Eleni Liarou, 9 September 2013

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Our sincere thanks go to 'CreativeWorks London', all focus groups participants, Edward Christie, Paul Stanley, Ralph Stephenson, our Advisory Group members, as well as to Graham Downes, Carl Smith and Connor Botkin for audio visual support. Last but very much not least our thanks to Tate & Lyle staff, particularly to Frances Bull for her research insights and interpretation and to Ken Wilson for his tireless support, enthusiasm, guidance and good humour.