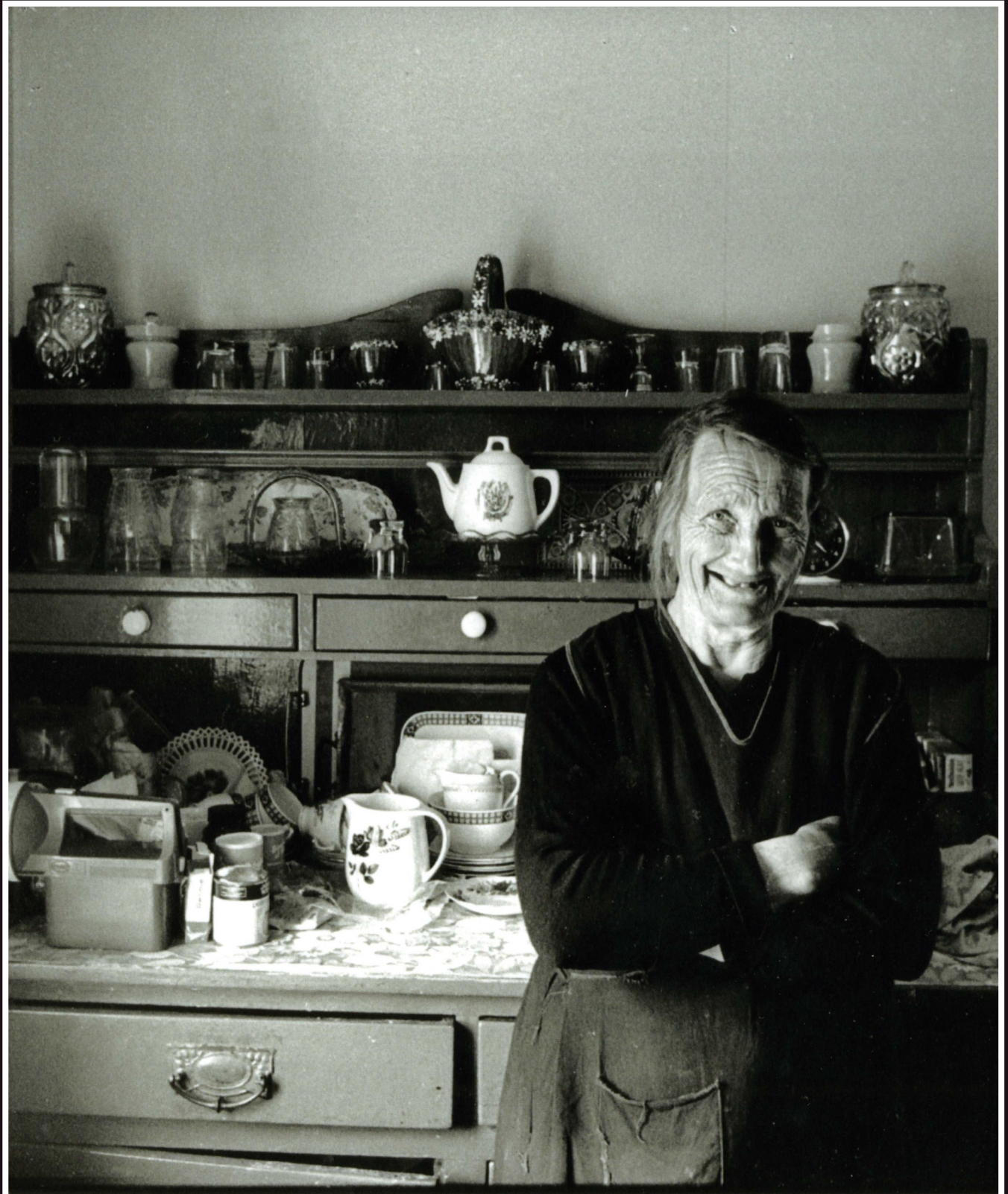


BROADSHEET

Magazine of the Scottish Council on Archives
scottisharchives.org.uk

Autumn 2017



It's the time to start looking out the woollens, assessing if the coat will do another winter, and reluctantly turning the thermostat up another notch in pursuit of some cosiness. Whilst Danes may have their *hygge* and Germans yearn for *Gemütlichkeit*, Scots, no strangers to the cold and ever shortening days, retreat into our *couthy* homes (or pubs), to evade the undeniable chill in the air. Soup is the most popular way to create that feeling of cosiness and comfort while in the SCA office! Each autumn afternoon we get to enjoy the whiffs and mellow fruitfulness of freshly harvested produce (though we do recommend cullen skink is saved for the comfort of your own home and not consumed within a shared space!), and momentarily retreat from the grey Edinburgh skyline.

And so, we are very pleased to share with you a product of our own rich harvest of articles. From celebrating the familiar to exploring exciting new acquisitions, this is a very full edition. An ideal long read to curl up by the fire with.

The Editorial Team

Cover Image: Peggy MacPhail (or Peigi Sheòrais to give her patronymic) from Arnol, Isle of Lewis. One of a series of photographs taken by Swedish photographer, Gösta Sandberg, on a visit to the Western Isles in 1977. You can find out more about this collection and its lovely provenance in Shona MacLellan's article below. Courtesy Tasglann nan Eilean. © Gösta Sandberg.

Contributors: Neil Adams, Caroline Brown, Lisa Gallacher, Jocelyn Grant, Lewis Howell, Shona MacLellan, Barbara McLean, Douglas Roberts, and Chris Sheridan.

Contact Details:

Scottish Council on Archives

General Register House

2 Princes Street

Edinburgh

EH1 3YY

e: contact@scottisharchives.org.uk

t: +44 131 535 1362

50 favourite things University of Dundee Archives

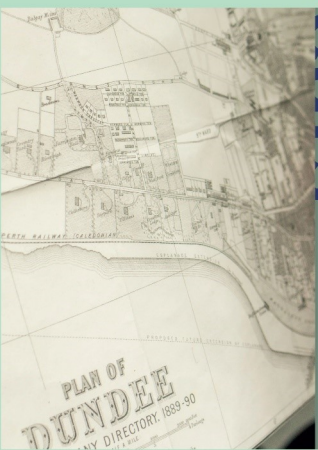


2/50 Katie Thompson, Undergraduate, University of Dundee

Peter Haining Attic Archive collection, DATA Smile Scone, 1984
Why I chose this item: "I was certainly stunned when Caroline first introduced me to this piece, it's so quirky and really changed my perception of what the archives could be."

dundee.ac.uk/archives #archiveoftheday #dundeeunio50

50 favourite things University of Dundee Archives



4/50 Dr Ramona Peiris, External Relations, University of Dundee

Plan of Dundee to Accompany Directory, 1889-90
Why I chose this item: "I love it as it shows all the 'big houses of the Perth Road' - which is the title of the book I want to write when I retire. I love walking out towards the Botanic Gardens, looking at the mansions and their lodge houses."

dundee.ac.uk/archives #archiveoftheday #dundeeunio50

50 favourite things University of Dundee Archives



21/50 Professor Sir Peter Donnes, Principal and Vice-Chancellor, University of Dundee

Nelson Mandela by Michael Peto, 1962
Why I chose this item: "I have 5 Peto prints hanging in my office, but my favourite is of a young Nelson Mandela taken long before his imprisonment. It evokes a time in my youth when my own political leanings were beginning to take shape and depicts the person of my era I most admire, at a time in his life when you could barely glimpse the potential that was to be fulfilled. I think of that image and what it means to me every year at graduation."

dundee.ac.uk/archives #archiveoftheday #dundeeunio50

Celebrating 50 years of University of Dundee

This year the University of Dundee celebrates its 50th birthday; although its origins date back to the 1880s it didn't become an independent University until 1967. The Archive team has been kept very busy arranging and supporting many events and exhibitions that have continued throughout the year. This has raised the profile of the service but we wanted to do something more to celebrate our collections and the impact that we have on our users and others.

We decided to highlight 50 items from our collections but rather than choose them ourselves we asked students, staff, visitors and others connected to the Archive to pick their own favourites. Our advertising campaign highlighting the choices clearly linked the items to the choosers and their reasons for picking the items, which revealed very strikingly the different reasons for accessing archives and the impacts that they have. This direct personal connection to the records is what has caught the attention of the campus and beyond.

We've been lucky to involve many different people; participants have included students and staff (ranging from the Principal to Jackie our cleaner), famous alumni such as John Suchet, schoolchildren, and Dundee residents. The age range of participants is currently 8 to 84. Our campaign has appeared on social media, on screens and boards throughout campus, and as giant posters on the sides of buildings and outside the Students' Union. People frequently stop to read the text as well as to admire the images and this has led to new enquiries, depositors and visitors. Best of all it has increased our fondness for our collections and our feeling of privilege in looking after records that can have such an impact on people.

To view all 50 favourite things, as they are chosen, [click here](#).
Caroline Brown, University Archivist, University of Dundee

50 favourite things University of Dundee Archives

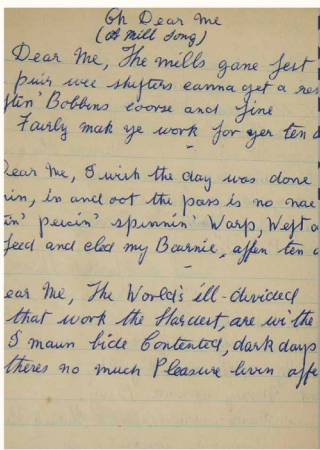


25/50 Alex Coupar, creator of the Alex Coupar photographic collection

7am above Loch Muick, HM The Queen Mother meets The Black Watch, 1962
Why I chose this item: "This photograph carries great memories for me and my warm relationship with the Queen Mother. It's very different from the normal kind of royal photo - the mist, wet and damp creates a great atmosphere for a good shot."

dundee.ac.uk/archives #archiveoftheday #dundeeunio50

50 favourite things University of Dundee Archives



32/50 Eddie Small, Historian and Writer, University of Dundee

The world's ill-divided, song by Mary Brooksbank, 1966
Why I chose this item: "Mary Brooksbank is the only woman whose words are inscribed on the Scottish Parliament building. Her words are inscribed on all kinds of buildings and monuments and the fact that the Archive has her original songs and poetry is awe-inspiring."

dundee.ac.uk/archives #archiveoftheday #dundeeunio50

The Diaries of Thomas Cairns Livingstone

In August 2016, Glasgow City Archives was able to purchase the diaries of Glasgow shipping clerk Thomas Cairns Livingstone (1882 – 1964) with the kind assistance of the Friends of Glasgow Museums. These diaries were already well known to many as annotated extracts were published first as *Tommy's War* (HarperPress: London, 2008) and then as *Tommy's Peace* (Mainstream Publishing Company: Edinburgh, 2010) after they featured on an episode of the *Antiques Roadshow* in 2007.

Livingstone was originally born and brought up in Rutherglen, but moved to Glasgow as an adult. He worked as a mercantile book-keeper and shipping clerk for Paterson, Baxter and Company and was based at their headquarters in the city centre. During the period of the diaries (1913 – 1918), Livingstone and his family (wife Agnes and son Tommy) lived in Morgan Street in Glasgow's Govanhill district. The diaries are a continuous run: he faithfully completed a daily entry from his first in 1913 to his last in 1933.

Although Livingstone worked six days a week, his diaries are mainly focused on how he spent his free time. He had many leisure pursuits including music, reading, walking and collecting stamps. These are referenced throughout his diaries, which also include examples of another of his hobbies: drawing. His illustra-

tions and caricatures are joyful: many are in riotous colour and most illustrate his self-deprecating sense of humour. He draws when he's exasperated, delighted or worried and the range of events and people his drawings illustrate is impressive.

The illustrations balance his prosaic, often brief entries. He regularly comments on things like the time he awoke and went to sleep, who visited their house that day, what the morning and evening temperatures were and what chores were completed. The entries are usually livened up with a quotation or the anniversary of an important family event. He'll always mention if he went a walk or visited one of Glasgow's libraries. And every day – without fail - he records the weather. Not surprising given the vagaries of Glasgow's weather and its four-seasons-in-one day outlook!

The diaries are also remarkable as an account of the First World War (1914 – 1918) from the perspective of life on Glasgow's homefront. While Livingstone did enlist, he was twice declared medically unfit for active duty and was never mobilised. He remained in the city and, instead of a battlefield account of the war, his diaries provide a personal narrative of the conflict's impact on Glasgow. With his characteristic dry humour, Livingstone documented the shortages the city faced as, one by one, essential food and provisions

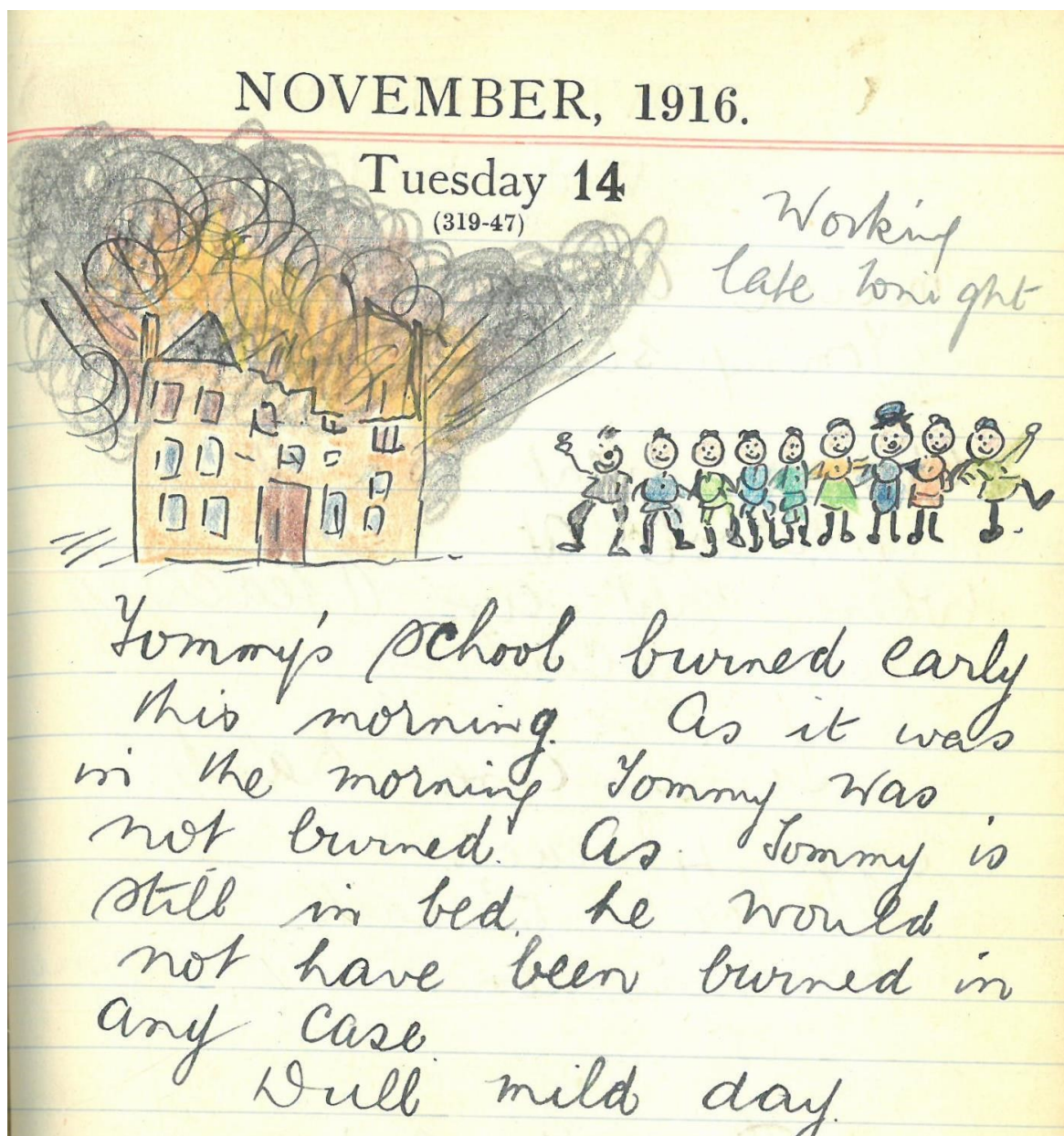


grew scarce and were rationed. The diaries also cover rising rents, the threat of air raids in Scotland, women workers, the war economy and fundraising initiatives in the city.

When Livingstone died in 1964, the diaries passed to his son who kept them until his own death in 1995 in Northumberland. The diaries became a lot in a county auction house in 2005 when they were bought by Shaun Sewell, a local antiques dealer. He was incredibly interested in the diaries and researched Livingstone, his background and Glasgow during 1913 – 1933. He contacted living relatives, researched statutory records and visited The Mitchell Library to undertake research using original sources all of which was used to prepare for the publication of *Tommy's War* and *Tommy's Peace*.

The diaries have now been catalogued and were recently the subject of a small exhibition, *Tommy's Glasgow*, at The Mitchell Library. The diaries are available to view as normal in the archives searchroom by emailing archives@glasgowlife.org.uk or telephoning 0141 287 2910 and quoting the reference TD1969.

Barbara McLean, Archivist, Glasgow City Archives



Left: Livingstone pondering a recruiting sergeant's words, 14 May 1915 (ref: TD1969/3) © Shaun Sewell; **Above:** Victoria School Fire with children cheering from the sidelines, 14 Nov 1916 (ref: TD1969/4) © Shaun Sewell

From Accession to Television: The Gösta Sandberg Collection at Tasglann nan Eilean

Since the invention of photography, the Western Isles have been captured by many photographers over the years from Alasdair Alpin MacGregor, Werner Kissling, Paul Strand and Margaret Fay Shaw. They all wanted to catch a glimpse of the way of life islanders led, something which intrigued the islanders as they didn't see their way of life as unusual or interesting.

Earlier this year, Tasglann nan Eilean, Hebridean Archives based in Stornoway, Isle of Lewis received a tiny book of black and white photos of the Western Isles. On seeing this book, Seonaid McDonald, the archivist, contacted the sender for larger copies of the images for the archive.

Shortly after this, a package arrived containing over 100 images by the Swedish photographer Gösta Sandberg who in 1977, travelled to the Western Isles with his wife for a holiday. Images of Lewis, Harris, North and South Uist, beautiful landscapes and portraits all in black and white emerged.

We knew we had something special. We couldn't just keep them in the store until someone had the chance to catalogue them; we decided an outreach project would be worthwhile so we could share the collection with others.

As the trainee archivist based at Tasglann nan Eilean through the Scottish Council on Archives 's Skills for the Future project, funded by HLF, part of my training is to learn traditional archive skills and develop outreach activities. Through the Gösta Sandberg collection, I was able to learn more about cataloguing, creating digital copies for preservation and preparing photos for an exhibition.

With very little information on the photos other than some locations and a few names, further research was needed. This was made easier by the fact that I knew some of the places and the faces in the photos. I decided to start with South Uist where I'm from to find out more and use my local knowledge.

In order to do this I decided a pop-up exhibition as part of our summer roadshow would let islanders see the photos for the first time and let me do on the ground

research. Our first stop was the North Uist Highland Games. In amongst the Highland dancing and piping competitions, I set up beside the tea tent to ensure I would be seen by the passing public. This was a good strategy as we had quite a few people who were able to give me a list of locations and names.

Our second stop on the roadshow was to the South Uist Agricultural Show (or as we call it at home the Cattle show). This is where the crofters get to show their cattle, sheep and other animals in competitions. I felt it was an apt place to show the photos especially when the majority of the South Uist part of the collection featured sheep shearing. I wasn't quite prepared for what happened next, I was inundated with a flow of traffic with people asking about the photos and giving even more information than I had previously and also the fathoming of a few riddles such as the location of a thatch cottage. We knew it was in Uist, we just didn't know where until that day! Then not only did I have a stream of people coming and going from my stand, some of the people within the photos even turned up on the day – this was something I wasn't expecting at all – the photos are 40 years old after all. This day for me was a wonderful chance to showcase Gösta's photos to other islanders and also a chance to use my native language of Gaelic as everyone I spoke to at the Cattle show, young and old were Gaelic-speakers.

The response to the roadshow was so positive that the exhibition is now on display in Kildonan Museum, South Uist until the end of the summer season in October.

In the background to all this though, I had another plan up my sleeve to make sure more people would get the chance to see the collection. Before I started my traineeship with the Tasglann, I was a researcher for a Gaelic documentary strand called Trusadh (means gathering or looking for) broadcast on BBC Alba, our Gaelic language channel. Knowing the Gaelic speaking audience and knowing the audience of the photographs, I contacted a director I used to work for and showed him the pictures. Suffice to say, the director was interested in the story and took the idea to the

Top right: Crofter, Harris, July 1977; (GD034/3/42) Bottom right: Resting after shearing, South Uist, July 1977 (GD034/2/11). Courtesy Tasglann nan Eilean. © Gösta Sandberg.



television commissioners who in turn, agreed to create the documentary.

As part of the documentary we got in touch with Gösta to invite him over to take part in the programme and to take us through his journey and help us fill in the gaps. Gösta was a museum photographer who had worked in his local museum in Alingsås, Sweden. He retired recently after 32 years and had seen news that a new museum and archive had opened in the Western Isles. This was the reason behind sending the little book in the first place, thinking we wouldn't be interested in the actual photos. He was delighted to learn that we were interested and happy to take part in the documentary. Gösta studied archaeology and ethnology and through his photographs we can see his interest in this area. He could see comparisons between the Western Isles and Brittany, France, another region Gösta visited and photographed. He was intrigued to see that the housing in both areas was very similar.

Gösta's visit to the archive was caught on camera and included Gösta going over the photos with and also going back to the places where the photos had been taken and meeting some of the people who were either in the photos or related to those in the photos. Because of the short turnaround, most of the filming had to be done in a week. To finally meet the man

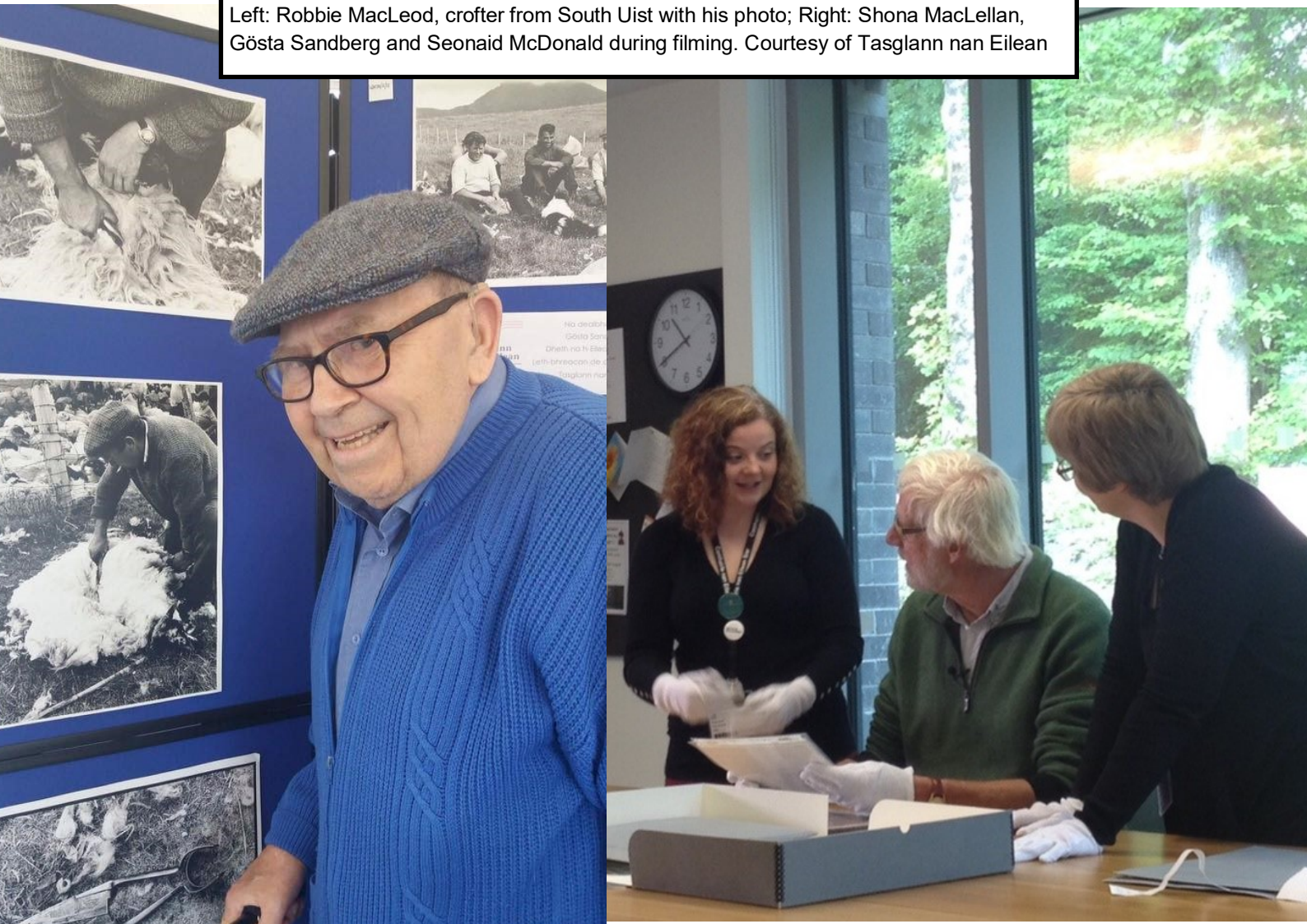
behind the photos and to hear his story really brought the photos to life.

What was a totally unexpected part of Gösta's trip back to Scotland were the recordings he brought with him that he made during his first visit. I plugged the tiny USB stick into my computer to listen to the tracks and found one from South Uist. I listened and I got quite a surprise when I realised Gösta had recorded my mother playing the bagpipes at a concert in South Uist in 1977, she was just 17. This for me is what makes Gösta Sandberg's collection so special. Little did he know that his snapshot of time on the islands would be so important to the archive and to the islands. We are very glad he visited and that he shared his journey with us.

Tasglann nan Eilean would like to thank Gösta Sandberg for donating his Western Isles collection to us and to Calum Angus MacKay who directed the documentary for Mac TV and BBC Alba. The documentary will be broadcast on BBC Alba around the end of December 2017. Follow Tasglann nan Eilean on Facebook and Twitter for the actual broadcast date and if you would like to know more about the collection contact us archives@cne-siar.gov.uk or 01851 822750.

**Shona MacLellan, Skills for the Future Trainee,
Tasglann nan Eilean**

Left: Robbie MacLeod, crofter from South Uist with his photo; Right: Shona MacLellan, Gösta Sandberg and Seonaid McDonald during filming. Courtesy of Tasglann nan Eilean



The Future of Film Digitisation

Film is one of the most detailed and expressive records of human history that we currently possess. Audio-visual material is accessible to people in a unique way: moving images can immerse us both factually and emotionally in the past. With an estimated 50 million film reels lying in public and private archives throughout the world, we're in a race against time to make sure that all of our film heritage survives.

Historically, digitisation efforts in archiving tended to focus more heavily on other archive materials, but radical new technology for film scanning has changed all of that.

Higher Quality, Lower Price

Film digitisation has always been an expensive exercise. This is further compounded by poor quality outcomes. What was previously identified as cost-effective methods – 2K resolution film transfers to DVD – are not of satisfactory quality to qualify as a valid method of preservation. However, thanks to innovative advancements in technology this is now changing. Film digitisation can now be safer, higher-quality (4K+) and a fraction of the price of previous methods.

Film scanning is beginning to move away from manual processes like laborious frame-by-frame cleaning and restoration to safer, more automated processes.

Some companies have even developed scanners that can tolerate film in any condition, (warped, dirty, sello-tape, vinegarised) moving away from the traditionalist view that film must be restored to be able to be scanned. These scanners are sprocketless, which allows the film to pass through naturally and without the need for prior film prep. This represents a revolutionary and significant change. It translates into a vast reduction in the time needed to digitise precious collections. In addition, state-of-the-art mechanised film cleaners can remove much of the dust, dirt and grime on a reel- and again, it is much more film-friendly than manual restoration.

Software is also now being used in the process to great effect. Software can now remove any residual blemishes or abnormalities from a film in the post-processes, making old tired films as good as new. It is also possible to reproduce optical sound through software – which is both safer to film and of higher quality. Furthermore, by moving away from costly and time-intensive manual practices to automated, digital methods, the costs to digitise films are now less than half of the previous prices.

Why Digitise Now?

Cost-efficient and safer advancements in scanning technology, software and sound are all factors that will help get previously shelved film projects moving again. Preserving, maintaining and storing film in an archive can be very costly over time due to the specific storage conditions required. Coupled with that, film de-

generates every year and many people find themselves in a predicament where they are paying high annual sums for dormant material. Once digitised, the content of film reel is not only safe and secure forever, but also accessible to future generations.

Discover What's There

The most immediate thing you need to do is to discover what 's on your films. With advanced, cost-efficient technology, you can now see a low resolution 'viewer' copy. This will reveal the content of each film and allow you to decide what material is worth fully digitising and what isn't. Previously, the only option open to organisations was to fully digitise and consequently many of them paid thousands of pounds - only to discover their films were blank.

The 'viewer' copies will also identify the quality of the film and from here you can then begin the process to digitise your archive. This can be done in stages, and allows you to prioritise the most important content.

Digitising Your Films

You should choose the company to digitise your film based on two factors - quality and cost. Archive film that's been stored over a long period of time is often very fragile and requires a digitising process that is very gentle. We recommend that you only use a company with sprocket-less scanners and is able to deliver at least 4K resolution. (the higher the film quality, the greater the value of your content). Location is not an issue as courier companies now offer inexpensive, trackable services.

Putting an old film through a scanner with sprockets could seriously damage your films, causing tears and losing valuable images. This is even more important if your films have sound, as the scanning machines need to have high tension on the film to capture the sound.

Maximising the Value of Your Content

Once that you have preserved your precious content you need to maximise its value. Every organisation or company website should showcase its films.

Archive Films can be used in a powerful way to promote organisations, causes and events on social media, Facebook, Twitter and for marketing material. What was originally made for a select few to view through a projector is now viewable globally through laptops, iPads, TV's and mobile phones.

For further information, please contact the author at lewishowell@imetafilm.com or visit the Website www.imetafilm.com.

Lewis Howell, Development Executive, Imetafilm

Rogues Gallery: Faces of Crime 1870-1917

The fortuitous survival of five photograph albums brings us face to face with hundreds of criminals of Scotland from the late Victorian and Edwardian period. Previously unseen, these albums from Edinburgh City Archives will be on display for the first time, alongside official records of trials in National Records of Scotland in our partnership exhibition '[Rogues Gallery: Faces of Crime 1870-1917](#)'. The exhibition highlights the wealth of details that criminal records can provide about the lives of our ancestors, often revealing fascinating personal details about the criminals and their victims.

Among the albums on display will be three volumes from Mid, West and East Lothian, rare survivors from a period when police were adopting relatively new techniques of photography to aid them in the detection of crime and tracking of criminals.

"The ability to identify a criminal, either to link him to his criminal history or to link him to a particular crime, is one of paramount importance in any form of criminal investigation" (*Journal of the Police History Society*, p1)

Kept by police and prison authorities, photographs provided an extra tool for officers of the law who had previously relied on physical descriptions, listings of distinctive marks – such as tattoos and scars – and body measurements.

While little is known about these unique albums, the wealth of detail provided shows that they were compiled as an accurate record of criminals who the police might encounter or be trying to trace. Photographs supplement physical descriptions and lists of past offences, all of which helped to verify a suspect's identity.

The criminals' stories presented offer a fascinating glimpse into the social conditions and the responses of society, which both feared and punished wrongdoers.

A Familiar Case

To complement these albums, which provide a wonderful visual glimpse into the past, records of trials from the National Records of Scotland will also be on display. Telling the stories of some criminals photographed, you may come across a few names you recognise.

The case of **Eugène Chantrelle**, the infamous poisoner, and purportedly the inspiration for Robert Louis Stevenson's character Dr Jekyll, will be revealed through the records housed here in NRS. Put on trial in 1878 for murdering his wife Elizabeth, Chantrelle's case was widely publicised. NRS records include transcriptions of Elizabeth Chantrelle's letters describing her unhappy marriage; detailed plans of the flat on George Street, Edinburgh where they lived; and the full trial records. The preparation for this case took 3 months and involved 115 witness statements and approximately 100 productions, presented over the course of the four-day trial at the High Court in Edinburgh.

Also on show from NRS will be forged sixpences, photographs of casts of footprints left by a thief, the declaration of a murderer and criminal indictments.

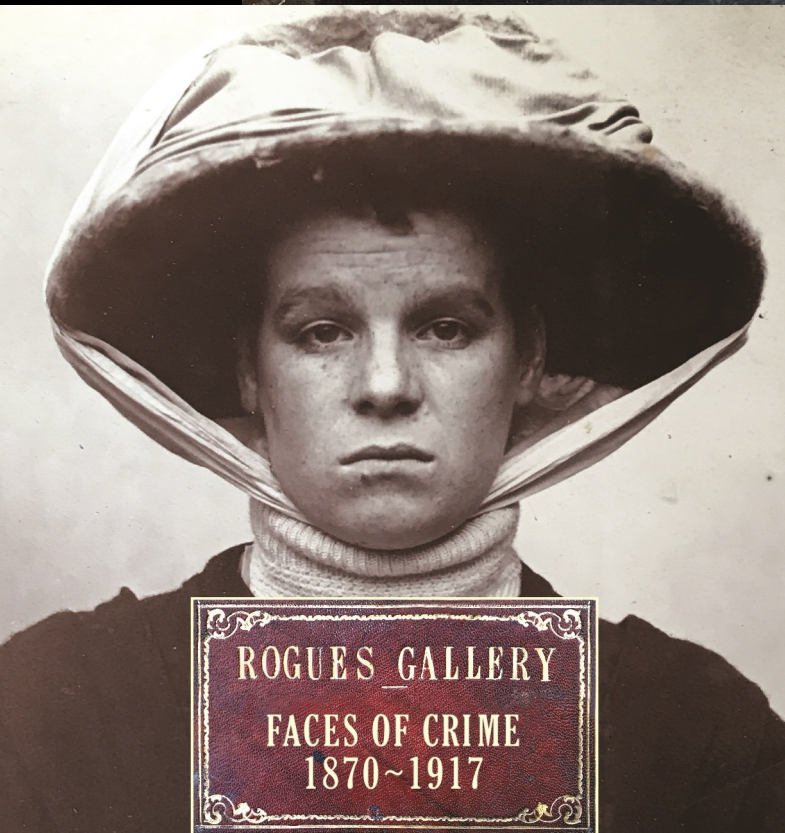
Discover the stories of a bank agent on the run in Australia, a gang of thieves, a criminal with 44 charges of theft in 1 year and many more!

The exhibition runs from 25 October – 1 December 2017, in the Matheson Dome, General Register House and is free.

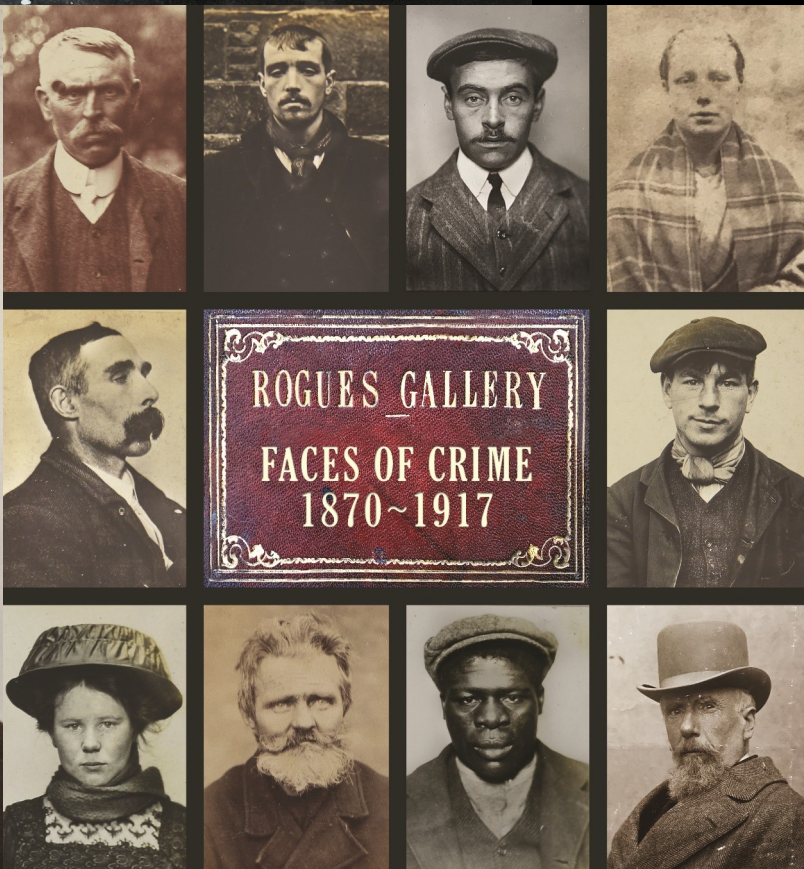
For more information about the series of talks relating to this exhibition, including the history of photography; photography *for* criminals; how historical research informs creative writing and more, please see our Talks Programme [here](#).

Jocelyn Grant, Outreach Archivist, National Records of Scotland

Top: Thomas Queen, 1910. Edinburgh City Archives, (SL260/ELC/6/3/1 p15); bottom left: Rogues Gallery Poster with Mary Jamieson, photographed 1911 and convicted of theft (Edinburgh City Archive: SL260/ELC/6/3/1 p 20); bottom right: Rogues Gallery Poster.



ROGUES GALLERY
FACES OF CRIME
1870~1917



ROGUES GALLERY
FACES OF CRIME
1870~1917

FREE EXHIBITION

25 OCTOBER – 1 DECEMBER 2017 ~ MONDAY – FRIDAY 9.30 – 4.30

NATIONAL RECORDS OF SCOTLAND
GENERAL REGISTER HOUSE, 2 PRINCES STREET, EDINBURGH EH1 3YY
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Supporting Continuous Improvement: The Progress Update Review (PUR) Mechanism

In April 2017 Scottish public authorities named under the Public Records (Scotland) Act 2011 (the Act) began receiving invitations to participate in the newly established Progress Update Review (PUR) process. Designed through consultation with stakeholders, the National Records of Scotland (NRS) introduced the PUR mechanism to support and enable authorities to voluntarily self-assess, and receive comment on, the progress they are achieving under their agreed Record Management Plans (RMPs).

Following the Act's introduction in 2013 stakeholders expressed the hope that regular communication with the NRS, through the receipt of feedback on new policies and on-going developments, would ensure the continued enrichment of records management provision within their authorities. Welcoming these comments, and keen to maintain the enthusiasm and good work inspired by the Act, the NRS in 2015 began work on developing a structure to enable authorities to share updates on specific changes to their RMPs and on the general progress in recordkeeping they were effecting.

The challenge was to establish a process which balanced the obligation on authorities under the Act to keep their RMPs under review with the need to avoid creating an overly burdensome, resource-intensive process. Conscious that the new mechanism's utility and uptake relied on stakeholder support, the development of the PUR mechanism therefore reflected a collaborative enterprise in which the views of record managers from across a diverse range of public authorities were actively sought and acted upon.

First announced in the 2016 Annual Report issued by the Keeper of the Records of Scotland and piloted later that year by East Lothian Council, the PUR mechanism seeks to be both user-friendly and practical. A standardised template, which replicates the look and feel of the original Keeper's Assessment Report on an authority's agreed RMP, is issued to record managers. This template can be populated with updates on the authority's implementation of new initiatives and the continuing improvements in recordkeeping being achieved.

To avoid adding to the workload pressures on already over-burdened authorities, extensive documentary evi-

dence does not need to be provided in support of these general progress update statements. Only where elements were agreed by the Keeper on an 'improvement model' basis will a formal submission of evidence be required.

Authorities engaging in this process will receive feedback from the Assessment Team and, where supporting evidence has been enclosed, awarded a new assessment status for each of the 14 elements. These will reflect the likely status allocations an authority might receive in the event of a future, formal assessment of their RMP by the Keeper.

It is our hope that record managers will be equipped through participating in the PUR process to demonstrate both to senior management and the wider public their endeavours and successes in improving records management arrangements within their authorities. Meanwhile the NRS will gain a valuable insight into the quality of recordkeeping across Scottish public authorities.

The Team intends to invite all those authorities with agreed RMPs to submit a progress update assessment within the coming year and to send annual invitations thereafter. This may seem a somewhat optimistic hope perhaps for our reasonably small team. However, we do not expect each authority to voluntarily submit progress updates every year (although they are more than welcome to do so!), and the team will be able to focus its efforts on the PUR mechanism following successful completion of the scheduled invitation of RMP submissions by the end of 2017.

The ethos motivating the PUR scheme is one of bringing about a cultural change in recordkeeping not through mandatory directives imposed from above but rather through a collaborative effort between stakeholders and the Assessment Team. The PUR mechanism hopefully provides a structured process which will facilitate on-going fruitful dialogue, lead to regular updates on policy implementation and success stories, and encourage the continuous improvement of records management provision across Scotland. The next few years will show how far these ambitious aims are being realised.

**Neil Adams, Archivist, Government Records,
National Records of Scotland**



Scotswummin

YouthLink Scotland, funded by the Heritage Lottery Fund, delivered a year-long project on women of influence in Scottish communities.

We realised there was a gap in how we understood the history of youth work in relation to the women's movement, because we knew there was so much there but that nothing current existed on the topic, especially for Scotland. Scotswummin was an exciting way of bringing the heritage sector and the youth work sector together with feminism.

There were two parts to the project; youth-led research where we supported five youth groups across Scotland to deliver youth-led research, and a national heritage report on the youth work sector in Scotland.

Youth-Led Research

For the youth led research, we offered training on research skills, archiving skills and curating skills. The programme also included a visit to the National Records of Scotland and we had support from Glasgow Women's Library and the National Library of Scotland

The youth-led research model has proved very successful for YouthLink Scotland at engaging young people in heritage. Around 40 young heritage researchers conducted research and unearthed inspirational women in their communities including opera singers, horse riders, women in fashion, business and more. Their findings were displayed at an exhibition at Glasgow Women's Library, launched on the 4th August 2017. The exhibition was open to the public until Saturday 12th August.

Heritage Report

The heritage report consisted of both primary and secondary research. It was based on a literature review, a review of historical archives and original oral histories with the youth work sector, including focus groups and interviews.

I engaged with archives mostly at the National Library of Scotland, Glasgow Women's Library and YouthLink Scotland's own archives. For example, National Library archives included items dating back to 1912 at the beginning of the Girl Guides. It also included old Working with Girls' Newsletters which had a print run in the 1970s and 1980s. Archives in our own office included historical SCAN publications (Youth Work Newsletter c.1977 – 1985) and various books in the library.

Interviews were conducted with senior figures within youth work across the statutory and voluntary sector, for example, with GirlGuiding Scotland and with current and retired local authority youth workers. Interviews were also conducted with prominent academics in the sector.

We engaged with the youth work sector, youth work academics and colleagues in the heritage sector to form a steering group for the heritage report. We completed three steering group meetings over the course of the project: an initial meeting to introduce the report and gain guidance, a meeting to discuss interim findings and a final meeting to share the final output and to refine the final report. This allowed members of the steering group to input into the report and shape the final report.

The steering group had a significant impact on the heritage report. For example, sharing relevant sources of existing research, sharing their thoughts and expertise on the subject matter, and feeding back on the report structure and content. Members were able to confirm the validity of the findings and where necessary offer further information or avenues to explore.

Research Findings

We found that there is a hugely rich history within youth work of using feminist thinking to improve the lives of girls and young women in Scotland, and ultimately to empower them to realise their potential, whether that be challenging the status quo or

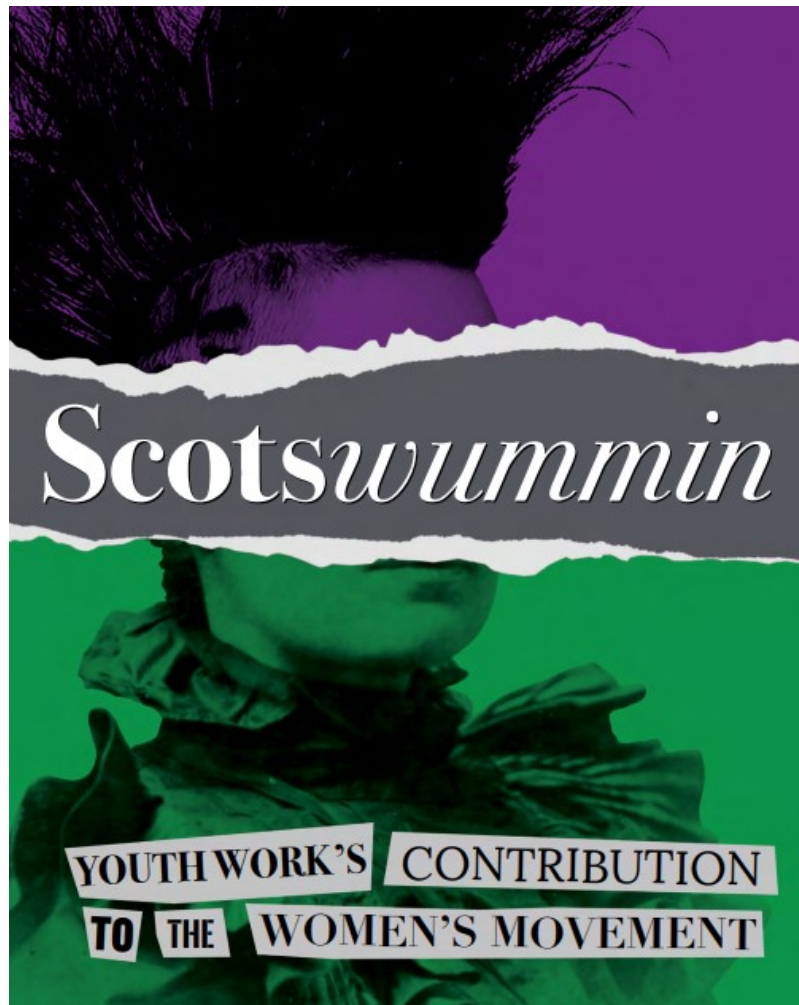
working to break down barriers in people's minds.

Across the UK it was known as the Girls Work Movement or the Work with Girls and Young Women Movement. So radical in its aims, it was very much like a mass social movement.

On a very practical level, youth work has provided girls and young women with spaces to be, ever since the introduction of the Girl Guides in 1910 where they were breaking social norms just by be-

and activities. These groups proved to be a huge success and eventually became an accepted form of practice.

Today, the voluntary sector continues to champion girls and young women only spaces but many issues still need to be addressed such as the continuation of gender stereotypes, of sexism and the gendered impact of modern technology on young people.



ing active.

When the 1970s came along and the second wave of feminism gathered momentum, there was another mass drive to improve the lives of girls and young women in Scotland through youth work, by feminist women who felt that girls were getting left behind in mixed youth work settings. However, it was by no means straightforward.

Taking inspiration from the women only spaces model in the women's movement, feminist youth workers fought hard to create girl only youth groups

In summary, youth work still has a role to play in using feminist principles to help girls and young women today. I hope that the legacy of Scotswummin will be that these conversations begin once more in youth organisations across Scotland.

The report is split into five main sections that cover the different eras in youth work since 1850 and includes a visual timeline to help break it down. Copies can be downloaded [here](#).

Lisa Gallacher, Development Officer, YouthLink Scotland

Sound Advice for Audiophiles

Sound archives have been receiving some well-overdue attention over the past couple of years courtesy of the National Library of Scotland's *Connecting Scotland's Sounds* project, led by Amy McDonald and Alistair Bell. A wide-ranging Scotland-wide project encompassing exhibitions, conferences, community events, animation, radio programmes, coaching, digitisation, seminars and publications, *Connecting Scotland's Sounds* has put sound archives on the map and in the spotlight.

One initiative within the project, titled "Sound Advice", offered tailored professional coaching to heritage organisations looking for inspiration and expertise to use their collections of sound recordings for education, outreach and community engagement. Such collections can consist of hundreds of hours of oral history recordings stored on hard drives, or a box of reel-to-reel tapes on a shelf; perhaps direct recordings of music, dialect and traditional events from half a century ago. Even preserving and cataloguing these records is a lengthy and technical task, but deciding how to bring them to the public in a meaningful way can seem daunting.

Six organisations each received a day's coaching focussed on their particular collection. In Gairloch local volunteers and heritage staff discussed the stories of local religious traditions, ceilidhs and journeys contained in the extensive oral history recordings. They learned about

extracting and enhancing sections of a digital recording for use in exhibitions or listening stations, deepening their collaboration with the local radio station, and using their digitised sounds as part of an upcoming exhibition.

In Irvine volunteers and staff explored the best use of sound in a large echoing museum space. They delved into the recorded histories of shipyard workers to identify interesting stories and insights into the industry's working practices, learning how to extract these from longer narratives and combine them into short clips for playing through speakers or headphones, or to make available online.

The method of tailored coaching worked well for this project because sound collections and the contexts in which they are used vary so widely. Participants had the opportunity to collaborate with the professional coach to address technical questions, explore methods of converting, curating and cataloguing sound files, and develop inspiring exhibition and online uses for their sound collections.

A full report on the Sound Advice programme, along with many other initiatives in the *Connecting Scotland's Sounds* project, will be published by National Library of Scotland later in the year.

Douglas Roberts, Education Officer, Scottish Council on Archives

British & Irish Sound Archives (BISA) Conference

Friday 17 & Saturday 18 November 2017, Edinburgh

You are warmly invited to the 2017 [British & Irish Sound Archives](#) (BISA) annual conference, which will be co-hosted by the National Library of Scotland and the School of Scottish Studies Archives, University of Edinburgh. BISA formed in 2006 as a forum to celebrate and share knowledge on the care and promotion of sound collections throughout the British Isles. The annual conference is a great opportunity for anyone passionate about sound heritage to share knowledge, enthusiasm, special interests and experience. Mark your diaries to join archivists, collectors and others interested in the long-term care of sound to discuss the challenges and wonders of archiving sound recordings.



Students receiving instruction in broadcasting from James Crampsey (BBC Producer), courtesy of Royal Conservatoire of Scotland

New ARA Competency Framework Launched

The Archives and Records Association (ARA) has launched a new competency-based framework at its annual conference in Manchester. The framework will enable apprentices, graduates, professionals and senior professionals with extensive experience to be rewarded with industry recognised professional qualifications.

The competency framework was developed in consultation with employers and ARA members across the UK and Ireland. It specifies the skills, knowledge, abilities and attributes required by those working in the sector, supporting current and future needs of employers and professionals across the sector.

Dr Charlotte Berry, ARA Board member with responsibility for professional development said *“the ARA is setting the professional standard for all those working in archives, records management and conservation. The new competency framework aligns our membership requirements with current and future needs of employers and professionals. This means all that regardless of qualification or experience, all those working in the sector can progress towards an ARA professional qualification”*.

Caroline Williams, Visiting Professor at Liverpool John Moores University and author of the framework explained how the framework was developed. *‘We engaged with a wide range of employers to ensure the framework met their current and future needs. We also consulted with the ARA membership structures to ensure the framework also met the needs of the profession. Practitioners will find that the skills and competencies they learn in the workplace can now be*

used as evidence to demonstrate that they meet the required standard for ARA membership.’

The ARA offers three categories of professional membership, Foundation, Registered and Fellowship. They demonstrate a commitment to continuing your professional development, keeping you at the top of your profession. They are also a public and professional declaration that you follow a code of professional ethics.

Foundation membership (FMARA) provides a professional development route for new professionals, volunteers, apprentices and others who do not hold a formal academic qualification in archives, records management or conservation. Registered membership (RMARA) is the mark of quality and excellence for the profession. It communicates to employers, clients and the public that they can expect the highest standards of professional knowledge, expertise and integrity.

Fellowship of the ARA (FARA) is available to Registered members who have made a significant contribution to the record-keeping profession.

The ARA will begin accepting applications for Foundation membership, Registered membership and Fellowship of the ARA in 2018. Applications will be assessed using the new framework.

The framework, guidance and professional membership criteria is available from the ARA website. For enquiries and additional information please contact chris.sheridan@archives.org.uk.

Chris Sheridan, CPD Programme Manager, ARA



SHARE YOUR #archiveshelfie

Get involved in *Explore Your Archives* this year between 18 and 26 November by sharing a shelfie! Show us your stacks, open up your archive, and encourage virtual discovery and exploration.

The Scottish Council on Archives will be sharing and gathering tweets throughout the week and will create a moment that we will continue to add to.

Share photos, videos or GIFs of your shelves, stacks, storage areas, boxes, conservation repair areas or reading rooms. Let people feel like they're being offered a glimpse behind the scenes while helping to explain the role of archives and how they function in Scotland.

To find out how you can get involved, [click here](#).

ARCHIVE
EXPLORED
DISCOVERED
FOUND
DETECTED
CONNECTED
ENGAGED
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LEARNT
IMAGINED
CREATED
UNLOCKED
OPENED
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18-26 November 2017

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Archives & Records Association
UK & Ireland



W: WWW.SCOTTISHARCHIVES.ORG.UK

E: CONTACT@SCOTTISHARCHIVES.ORG.UK

T: +44 131 535 1362

**A: GENERAL REGISTER HOUSE 2 PRINCES
STREET EDINBURGH EH1 3YY**

A Scottish Charitable Incorporated Organisation (SC044553)