

BROADSHEET

ISSUE 30



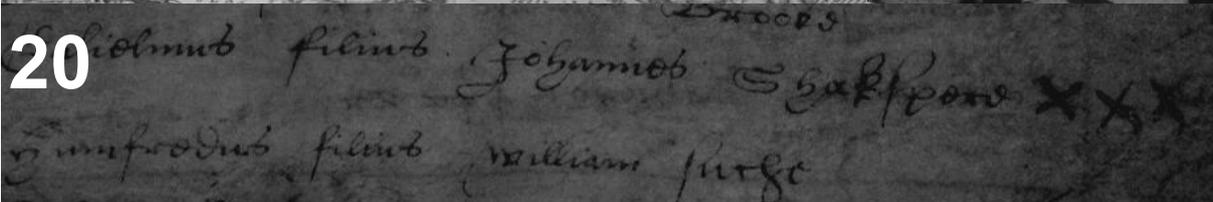
WELCOME TO THE ISSUE

number 30

In 1930, 400 athletes from 11 different countries gathered in the growing industrial city of Hamilton in Canada for the first 'British Empire Games'. This year's twentieth Commonwealth Games in Glasgow hosted over 6,500 athletes from 71 nations and more than 140 Commonwealth records were broken. Even the most sport averse person couldn't fail to be impressed by the scale and infectious excitement of the games in Glasgow.

This international spectacle that thrilled millions got us thinking about what motivates people to achieve great things and what brings them together to celebrate. Whether in the form of a Commonwealth gold medal or a Jura Lives digitally recorded oral history, achievement can come in a wonderful variety of forms. These two examples seem to have little in common yet, they both hinge on the ability to rally individuals round to work together towards something of collective value.

Indeed, in her interview on page 12, Cheryl Brown suggests the archive sector's "close-knit community" is one of our sector's greatest strengths. The Scottish Government's Cabinet Secretary for Culture and External Affairs, Fiona Hyslop, describes the recent launch of the Scottish Council on Archives Skills for the Future project as "a perfect example of innovative, collaborative, cross-body partnership working..." Over the next three years, the HLF funded Skills for the Future project will give 18 individuals the opportunity to develop a range of skills that will benefit them personally. The programme aims to attract individuals from a diverse range of backgrounds and experience which will also bring benefit to the whole sector and its users. We would like to pass on a huge thank you to all of the host and partner organisations for making the project possible. We're also delighted to welcome our new Skills for the Future Project Manager, Kate Orchard, to the team. We're really looking forward to working together on this exciting project over the next three years.



ON THE COVER

This year marks the Golden Jubilee of the University of Strathclyde in Glasgow. The University came into existence in 1964, following the merger of the Royal College of Science and Technology and the Scottish College of Commerce, and received its royal charter in August of that year.

To celebrate fifty years since the granting of the charter, the University Archives has launched a new blog: 'The University of Strathclyde in 50 Items' (<http://stratharchives.tumblr.com/>). Each week throughout the year, an image will be posted of a star item from the archive collections, taking the reader on a journey through the history of the University from its origins, over 200 years ago, as Anderson's Institution, up to the present day.

As well as showcasing the personal papers and photographs of our most famous alumni (John Logie Baird, pioneer of television; James Blyth, pioneer of wind-generated energy, and James 'Paraffin' Young, father of the shale oil industry), the blog will feature images of campus buildings old and new and students and staff at work and play.

Week 12's image, this hand-coloured botanical engraving from Wagner's *Pharmaceutische-Mediziner Botanik* (1828), is a particular Broadsheet favourite. Used as a teaching aid for botany classes at the Royal Technical College, it is one of a series of German hand coloured plates of plants which were of pharmaceutical interest in the early 1800s.

The illustration shown is of *symphytum officinale*, commonly known as comfrey, which had a wide variety of medicinal uses.

By DR ANNE CAMERON
Archives Assistant, Strathclyde University Archives



OUR PLACE IN TIME

A new strategy for the historic environment in Scotland

2014 sees the publication of the first ever Historic Environment Strategy for Scotland – Our Place in Time, and a Bill introduced to the Scottish Parliament to create a new lead body: Historic Environment Scotland.

Our Place in Time begins by explaining that ‘Scotland’s historic environment is the physical evidence for human activity that connects people with place, linked with the associations we can see, feel and understand’.

The strategy sets out, for the first time, a common vision for the historic environment, which sits above any one set of organisational priorities and drives organisations to deliver a common set of outcomes in partnership, placing the value of the historic environment to the people of Scotland at its heart. The strategy seeks to harness energy from across the sector and beyond to achieve a common vision.

The strategy aims to ensure that knowledge, understanding and appreciation of the historic environment continues to grow and that this knowledge is made readily available as a means of encouraging individuals, communities and decision makers to better understand and enjoy their historic environment.

For example, by increasing and disseminating knowledge, understanding and appreciation of the historic environment, it will be better protected and managed according to both its cultural significance and to its potential to contribute to the wellbeing of communities. This should also support the delivery of better place-making, ensuring that the historic environment plays a stronger and more central role, contributing context, identity and connection in decisions about the future of Scotland’s communities.

So why should archives be interested in this new strategy? Archives are an absolutely key source of knowledge about the historic environment, with a wealth of information held in both local and national collections across Scotland, ranging from photographs of buildings and archaeological sites, architects plans, to the notes and sketches of antiquarians and a whole lot more.

Alongside the publication of Our Place in Time the Scottish Government introduced a Bill to the Scottish Parliament to establish a new public body: Historic Environment Scotland (HES). HES will take over the functions currently carried out by Historic Scotland and the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS).

The Bill gives HES the functions of identifying and recording, understanding and interpreting, learning about and educating others about, protecting and managing, and conserving and enhancing the historic environment. This will include managing the archives currently held at RCAHMS, and therefore the Bill includes a particular function for HES of ‘managing its collections as a national resource for reference, study and research’. HES is expected to be established in 2015 and will be developing a collecting policy for its archives and will be considering both Archive Service Accreditation and Trusted Digital Repository Status.

Historic Environment Scotland will be a key delivery body for the strategy, but many other organisations will have their part to play. HES will be an enabling body and will work in partnership with others. Our Place in Time presents an opportunity for us all to consider how we can work with others to highlight the importance of the historic environment archives held across the country and contribute to this common vision.

To find out more have a look at our website: <http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/Historic-environment>.

By JENNIE MARSHALL and LUKE WORMALD
Historic Environment Policy Unit, Scottish Government

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Archives are an absolutely key source of knowledge about the historic environment, with a wealth of information held in both local and national collections across Scotland...

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MANAGING CHANGE IN SCOTLAND'S LARGEST PHOTOGRAPHIC COLLECTION

Whether accumulated consciously as acquisitions, as part of institutional workflows or as the product of business processes, photographs are a pervasive medium of visual communication found throughout cultural heritage institutions. Traditionally, photographs have been treated as secondary resources, rarely benefitting from the standards applied to museum or archive collections. Thankfully, the progression towards effective management and preservation of photographs has developed concurrently with their increased cultural and market value. However, a legacy of neglect is strongly felt by those charged with making these resources available for research, exhibition and discovery.

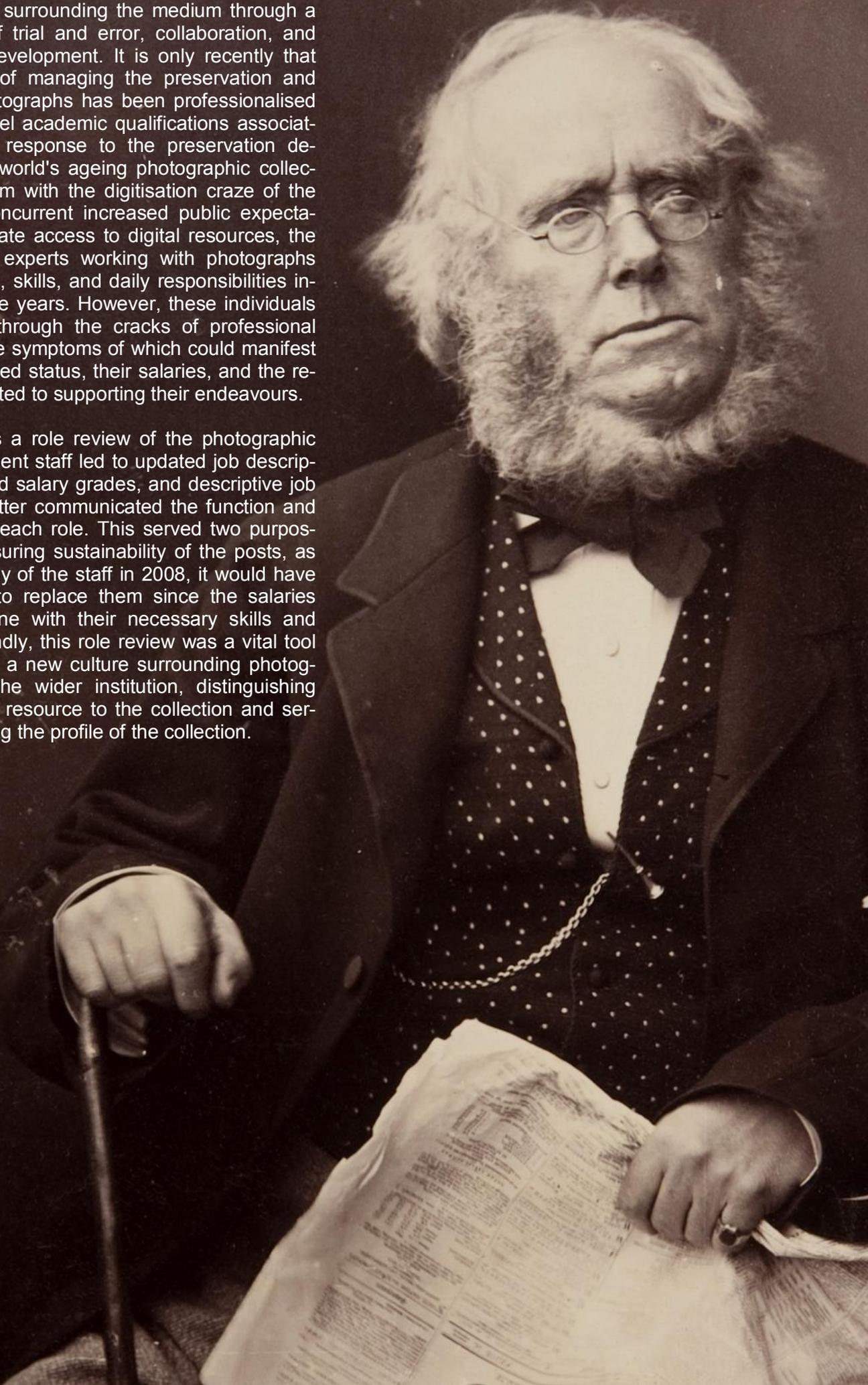
In 2008, the establishment in the Special Collections Division of the new role of Photographic Archivist was followed by a review of the Photographic Collection's existing practices, resources, standards, and workflows. What follows here is an account of the key areas which were identified as being in need of change, and a sample of the solutions which have been implemented over the past six years. Not to mention some beautiful examples from the St Andrews collection.

Image: Two Unknown Children, Rye Hill, 1968 (Carolyn Scott)

Consistently, up until the last decade, staff who worked with photographic collections developed their expertise surrounding the medium through a combination of trial and error, collaboration, and professional development. It is only recently that the discipline of managing the preservation and access of photographs has been professionalised and had parallel academic qualifications associated with it. In response to the preservation demands of the world's ageing photographic collections, in tandem with the digitisation craze of the 1990's and concurrent increased public expectation of immediate access to digital resources, the long standing experts working with photographs saw their roles, skills, and daily responsibilities increase over the years. However, these individuals risked falling through the cracks of professional recognition, the symptoms of which could manifest in their perceived status, their salaries, and the resources attributed to supporting their endeavours.

At St Andrews a role review of the photographic team's permanent staff led to updated job descriptions, increased salary grades, and descriptive job titles which better communicated the function and importance of each role. This served two purposes. Firstly, ensuring sustainability of the posts, as had we lost any of the staff in 2008, it would have been difficult to replace them since the salaries were not in line with their necessary skills and training. Secondly, this role review was a vital tool in constructing a new culture surrounding photography within the wider institution, distinguishing staff as a vital resource to the collection and service, and raising the profile of the collection.

Image: Mr James Playfair, Glasgow 1855 (Dr John Adamson)



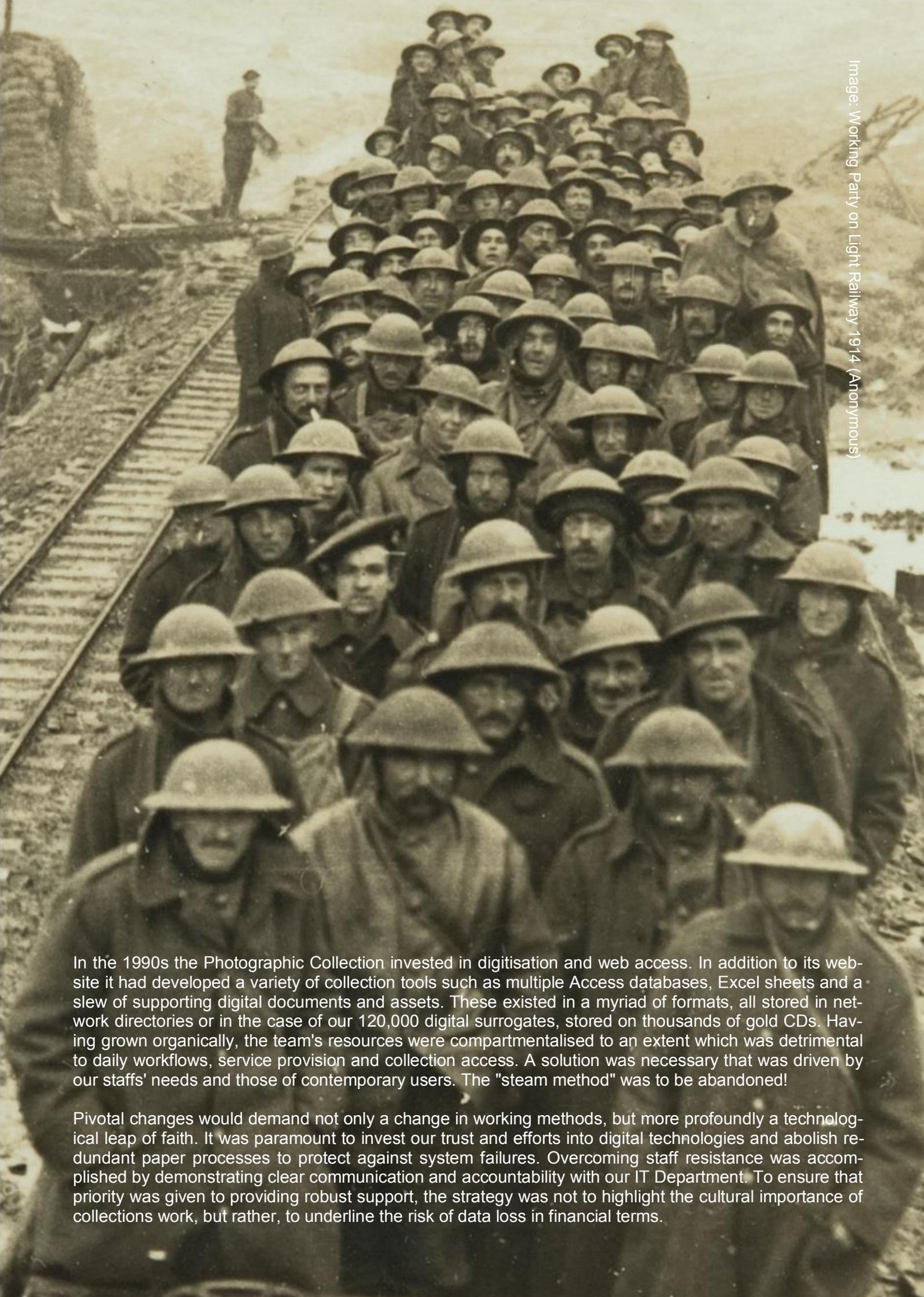


Image: Working Party on Light Railway 1914 (Anonymous)

In the 1990s the Photographic Collection invested in digitisation and web access. In addition to its website it had developed a variety of collection tools such as multiple Access databases, Excel sheets and a slew of supporting digital documents and assets. These existed in a myriad of formats, all stored in network directories or in the case of our 120,000 digital surrogates, stored on thousands of gold CDs. Having grown organically, the team's resources were compartmentalised to an extent which was detrimental to daily workflows, service provision and collection access. A solution was necessary that was driven by our staffs' needs and those of contemporary users. The "steam method" was to be abandoned!

Pivotal changes would demand not only a change in working methods, but more profoundly a technological leap of faith. It was paramount to invest our trust and efforts into digital technologies and abolish redundant paper processes to protect against system failures. Overcoming staff resistance was accomplished by demonstrating clear communication and accountability with our IT Department. To ensure that priority was given to providing robust support, the strategy was not to highlight the cultural importance of collections work, but rather, to underline the risk of data loss in financial terms.

Since 2008, we have worked towards centralising all our administrative and collections management tools into one coherent and interrelated system. It certainly wasn't painless...but it was well worth the investment.

In the current economic climate, advocating a strategy for managing collections and services requires the adoption of workflows and financial strategies which are viable, efficient, and that will inspire confidence for investment and administrative support. At St Andrews I argued the case for a centralised collections management system, making specific provision for the development of integrated enquiries and finance management functionalities. Through our online interface this system captures a researcher's record selections (images), intended use, and personal details. The online tools and dynamic forms eliminate the majority of our staff's need for managing requests, providing cost details, or engaging in protracted correspondence. Following its launch, the efficiency of our service provision has shot up dramatically, and the revenue from the commercial licensing of images

is growing. Most importantly, these office workflow tools free-up time to make inroads on our cataloguing backlogs and to expose the collection.

A frequent point of interest surrounding photographic collection is the revenue potential of image sales. Personally, I'm not interested in commercialising our collection, but I have grown to appreciate the influence that the sale of images can have on garnering support for initiatives which drive the collection forward in other areas. The main risk in this approach is ensuring we do not veer into the realm of functioning as a stock photo agency as that is not our purpose.

The value of photography and its application as a research tool reaches much further than verisimilitude or illustration. As a primary resource it is the perfect tool for interdisciplinary study. It is a complex medium; simultaneously described as a document, a representation, a reference or surrogate, a form of metadata, an object of material culture, an image, visual information, a commodity, an indisputable form of proof, or a biased tool of propaganda. It is all these things! In response, its users approach it in as many different ways in order to derive use or significance from it. With all of these potential access points to the collection, one of the objectives at St Andrews has been to strengthen the bonds of interdisciplinary study amongst our community of users. Moving laterally to fiscal imperatives, “bang for buck”, and the leveraging of resources, I believe that positioning photographic collections as inherently interdisciplinary resources is one of the keys to obtaining funding but also making the most of past and future investment.

By MARC BOULAY
Photographic Archivist, University of St Andrews

Image: Admiral & Mrs. Mailland Dougall shortly after their marriage 1851-1852 (Mr Kilburn)



JEWISH GLASGOW

An Illustrated History

The first ever pictorial history of Jews in Glasgow has recently been published by the Scottish Jewish Archives Centre. The book by Kenneth Collins, Harvey Kaplan and Stephen Kliner is lavishly illustrated in full colour and does justice to the 200-year old story of Jews in the city. It draws heavily on the collections of the Archives Centre and includes chapters on Jewish identity in Scotland, education, business and employment, health and welfare, religious life, Zionism, leisure and culture, and art.

Readers will find pages from Jewish newspapers, alien registration documents, the pipe band of the Jewish Lads Brigade, lavish synagogue interiors and works of art by Hannah Frank, Marianne Grant, Josef Herman, Yankel Adler, Scottie Wilson and Hilda Goldwag. There is sculpture by Benno Schotz and Paul Zunterstein and stained glass by David Hillman and John K Clark. A section on famous sons and daughters of the Glasgow Jewish community includes Lord Provost Myer Galpern, Lady Hazel Cosgrove, Sir Monty Finnieston, Sir Jeremy Isaacs and Lord Ian Livingston.

The book recalls a time when thousands of Jews lived in the Gorbals area and contains photos of immigrant Jewish families, with their baker shops, kosher butchers and tailoring factories. There is a photo of the Oxford Star football team and the front page of a Yiddish newspaper – The Jewish Times of 1903.

Topically, the book covers the Jewish contribution in the First World War. Included is a wonderful group photograph of Jewish soldiers standing outside the synagogue in South Portland Street (featured here in the background detail), as well as certificates issued to immigrant Jews by the Glasgow Jewish Representative Council, the police and the Imperial Russian Vice-Consulate, attesting to the fact that they were born in the Russian Empire (and therefore on the right side in the war).

The book retails at £25 and details are available at: <http://www.sjac.org.uk/events/book.html>

By HARVEY KAPLAN
Director, Scottish Jewish Archives Centre



Know Your Records

The Archives and Records Association has launched its Don't Risk It! Know Your Records campaign – and published its campaign toolkit – at an advocacy event in London on 17 July.

Don't Risk It! Know Your Records is the ARA's first ever advocacy campaign for records management and has been developed by the ARA's Records Management and Information Governance Section. The campaign has two main aims:

1. To help those undertaking records management to improve their advocacy skills and have their skills and expertise better understood and utilised.
2. To make decision makers aware that a poor records management culture carries profound risk and that good records management can deliver significant returns.

The campaign toolkit, now freely available – offers advice, information and good ideas to all who wish to better communicate the importance of records management and the contribution made to organisations by skilled, professional records managers. The toolkit also explains how those charged with records management duties can use the Don't Risk It! Know Your Records artwork and messages to

get the message across. Artwork downloads are available.

In September 2014 letters and leaflets will go out from the ARA to around 1000 leaders and decision makers in organisations in the UK and Ireland. The leaflet will make clear the risks being run in NOT doing records management well (or at all) and show how good recordkeeping can deliver efficiencies and organisational advantage.

Everyone is urged to look at the toolkit and take part in the campaign: by planning how they will communicate in their own organisations to coincide, if possible, with the ARA letter-writing campaign; and by telling the ARA the names of the decision makers in their organisations who should receive the letter.

Find the toolkit on the [Don't Risk It! Know Your Records webpage](#). Contact the Don't Risk It! Know Your Records campaign team at knowyourrecords@archives.org.uk and on Twitter [@KnowYourRecords](#).

By MARIE OWENS
Head of Public Affairs, ARA UK & Ireland

CHERYL BROWN

INTERVIEW

As the Business Archives Surveying Officer for Scotland, Cheryl Brown is involved in promoting the work of the Business Archives Council through surveying records of businesses, to ensure that the records most valuable to Scotland's business heritage are preserved appropriately.

The role is funded by the Ballast Trust, the William Lind Foundation, University of Glasgow Archive Services, the Business Archives Council of Scotland and the Capturing the Energy project at the University of Aberdeen. The post is based at the Ballast Trust and the University of Glasgow and supports the implementation of the National Strategy for Business Archives in Scotland. A full-time Surveying Officer was first appointed by the Business Archives Council of Scotland in 1977.

Cheryl carries out work on behalf of archivists, businesses and other public sector organisations, as well as providing advice and guidance on the management of business archives. The role also aims to promote the research potential of business archives in Scotland. There is also a strong proactive approach to documenting areas of business history which are currently underrepresented in archives. One principle aim is to provide a reactionary service to protect records at risk of being destroyed or damaged. Often surveys are conducted when a company goes into liquidation and the assets are being dispersed. This service is provided within the scope of the Crisis Management Team.

Describe Archives in three words.

Knowledge. Asset. Change.

How did you find your way into the sector?

I first became interested in archives during research for my dissertation whilst studying Archaeology at the University of Glasgow. After I graduated I began volunteering at the Lothian Health Service Archive, Edinburgh City Archives and Glasgow University Archives Service. Through this experience, I decided to pursue a career in archives, securing a place as a graduate trainee at Glasgow University Archives Service, completing the MSc at the University in Information Management and Preservation and gaining post-qualification experience through employed work.

What projects are you working on at the moment?

Following on from a survey completed by my predecessor David Powell in 2010, I am currently liaising with MacTaggart Scott & Co Ltd to secure an agreement with a suitable place of deposit for the records of the business which has a long established history as a hydraulic engineers, founded in Loanhead in 1898. I have carried out a survey of the BASF Performance Products



plc based in Paisley which will close in 2015. There are also some upcoming collaborative projects to survey unexplored areas of business archives and provide guidance on managing digital business records.

What challenges currently face the sector?

From my perspective of working with collections, consistent general guidance for digital preservation in practice and the management of digital records is very much at the forefront. There is also a need to develop skills in applying for external funding and proactively seeking new potential areas for funding and money generation. The provision of clear guidance for archives on copyright and the implementation of the law is currently receiving attention.

What are the main strengths of the sector?

The sector has many strong attributes which it prides itself on; such as people, their diverse knowledge and their ability to absorb information, articulating it often to very varying audiences. The close-knit community can allow for good collaborative projects.

If you had an unlimited budget what would you do?

An unlimited budget would enable the post of Business Archives Surveying Officer to continue perpetually and potentially employ additional members of staff to increase the focus on the recording and promotion of business archives in new areas.

What has been the highlight of your career so far?

As my career in archives is very much in its infancy, I would say securing my current role, as it is a job I had coveted since I assisted my predecessor, David Powell, on a scoping survey at Ferguson's Shipyard as a graduate trainee at the Glasgow University Archive Service.

Do you have a favourite document or story?

I've always been fascinated by the Wylie and Lochhead funeral order books, which are part of the House of Fraser collection held in the Scottish Business Archive. Through the company's meticulous recordkeeping, you can trace how the business functioned and changed from 1837 to 1965. They provide a unique insight into changing burial traditions and it is possible to trace the costs which are coded as the ledgers would have been viewed by customers. The company had built its reputation as a quality furniture maker and trusted brand in Glasgow, eventually becoming part of House of Fraser in 1957.

The National Strategy for Business Archives in Scotland was developed in 2010 on behalf of the Scottish Council on Archives by the Business Archive Council of Scotland, in partnership with the Ballast Trust and with the support of the National Records of Scotland. The Scottish Council on Archives continues to support business archives and you can read more about this work on the website at: www.scottisharchives.org.uk/businessarchives.



HARPERCOLLINS PUBLISHERS

William Collins and Sons began in Glasgow in 1819. Welfare of workers was always a main concern due to the fact the business had been founded on Christian principles. William Collins believed in the dissemination of information for the masses. Before starting the company, he had opened a chain of Sunday schools throughout the city. He also helped to build 20 churches by founding the Glasgow Church Building Society in 1834. Following in his father's footsteps, William Collins II also became interested in the welfare of the people of Glasgow. He became the Lord Provost in 1877 and was an important member of the Glasgow Temperance Movement. For the welfare of his employees, he opened the Collins Institute in 1887 which contained dining rooms, games rooms, a concert hall and a library for all staff to use. A second institute was opened for employees in London in 1899 by William Collins III.

Welfare continued to be of high importance to the next generation of Collins: William Collins IV and V. From the beginning of the 1900s, there was a Welfare Committee who gave support to employees – whether they had broken their glasses at work and needed them repaired or had a sick family member. Moreover the company held a yearly employee day out, which started in 1877 when 950 employees went on a trip down the River Clyde on the SS Bonnie Doon. The tradition continued over the years with outings to different locations includ-

ing Tighnabruaich, Dunoon and Rothesay and on different boats including the Queen Mary and the Waverly.

These trips continued long enough that they are still in the memory of current employees of HarperCollins. Sports days, luncheons and group activities were also commonplace. The family valued their workers and therefore wanted to provide more than just a job. In both original Herriot Hill Works in Cathedral Street, and the later site in Bishopbriggs, the employees also had access to a medical centre including a doctor's surgery and dentist. To complement the availability of health care, the Collins family also bought a large property called Holmwood House in Largs on the River Clyde in 1948. The house was a rest home for workers who had been ill or had a sick family member and was run by trustees from the factory. Sadly it closed in 1963 however, during its time the house provided many employees with a break away from city.

For more images of William Collins and Sons see the Working Archive gallery on the Scottish Council on Archives website: <http://www.scottisharchives.org.uk/workingarchive>. The HarperCollins Publishers Archive is situated in Bishopbriggs, Glasgow. Enquiries can be sent to the archivist Dawn Sinclair dawn.sinclair@harpercollins.co.uk.

Image: Collins workers on a day out at Tighnabruaich, 1897.

HISTORICAL ARCHIVE

JURA LIVES

COMMUNITY ARCHIVE OF THE YEAR 2014

The Isle of Jura—with a population of about 200—has been named ‘Community Archive and Heritage Group of the Year’ for its oral history project ‘Jura Lives’, which interviewed people about their memories of the island’s unique way of life and created a new sound archive.

The 2-year oral history project aimed to collect and preserve the remote island’s heritage and enable easy access to it. Along the way, focus was on strengthening community confidence and providing learning opportunities based on a shared heritage. The result is a searchable, digital catalogue of audio and metadata for nearly 1,000 records from more than 180 sources. A souvenir CD of 30 selected stories from the catalogue has also been produced.

While the project initially targeted the residents and visiting community of Jura, others from the wider diaspora were also welcomed. ‘From land-owners to crofters, from shopkeepers to artists to groups of school friends, from those who live on the island now to those who knew it from the 1930s and all decades since... their stories are now preserved in their own voices and own words for all time,’ says Jane Carswell, who led the project (photographed here on the left).

Organisers worked with Jura’s primary school to source contributions from everyone in the crofting community. Pupils invited islanders to come to a weekly café and be interviewed. Jane also worked with a committee, which included two deer stalkers, an academic, a Council member whose family had been on the island for generations and a lady who had first lived on Jura as a WWII evacuee. There were also more than 30 volunteers who transcribed passages from the recordings, after learning the necessary techniques. Jane says this combined effort from the community meant that ‘their achievements were way beyond the funders’ expectations and everyone’s imagination!’

The project was made possible through funding from the Heritage Lottery Fund, the Jura Development Trust and the Argyll and Islands LEADER programme. Funding for a second phase is now being sought, in order to explore practical applications for the newly collected material.



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Judges were deeply impressed by the way the project brought together generations to bond over their shared heritage. The emotional impact of the work of Jura had been profound.

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HISTORYPIN: INCREASING ACCESS

University of Glasgow Archive Services has started using Historypin to promote photographic collections. Historypin complements our existing social media platforms of Twitter, a blog and Flickr.

For a service that already uses several different social media platforms, a new addition had to bring something different. Historypin is a website (with accompanying mobile app) that allows users to share historical images. Where it differs from other photo-sharing sites, such as Flickr, is in allowing users to attach their images to a map. Images can also be added to a modern day street view, allowing past and present images to easily be compared. Tours can be created so that people can follow a particular event or person.

Historypin is the kind of thing that anyone with even just a passing curiosity in the past will be interested in. On hearing about it the first thing you want to do is type in where you grew up and see pictures of a bygone era - whether they're from ten or one hundred years ago they are fascinating. It's also addictive, once you've found an image of your hometown, you'll then want to see what your old school looked like, your workplace, then somewhere else again. Essentially it makes history more accessible by making it fun and as such is the perfect vehicle to open up archives and collections to a much wider audience.

Historypin is already popular with archives around the world. The National Archives in the USA encourages people to "pin your history to the world". Their photo tour of the 1963 Civil Rights March on Washington allows users to follow the progress of this historic march in a unique way. The National Archives of Quebec plan to use it to support a photographic exhibition (*'Ici/ailleurs - Des villes en tournée'* or *'Here/There - Changing Cities'*), as it will allow visitors to compare the archival photograph with a modern image as well as opening it up to a global audience.

As a pilot project for Historypin, University of Glasgow Archive Services has been uploading images from the albums of William Fulton Jackson, a turn of the century railway manager and amateur photographer who

took thousands of photographs around the UK and beyond. Each photograph is captioned with a precise place and date, making it perfect for Historypin. The background image used here features waders on Gullan Beach, East Lothian, on 26 July 1914. Photos are uploaded exactly a century after they were taken and pinned to a location. It is then possible to follow William Fulton Jackson's travels over the summer of 1914, adding to the interest of the project as it documents a world about to change. Every time that new photos are 'pinned' to Historypin we are also tweeting one of the images with a link to the site.

The tour function is great for allowing a more interactive experience, rather than aimlessly scrolling through photos it provides direction. When it is possible to merge the old images with the new it gives a better understanding of the past. However this function isn't always as easy as it appears; without local knowledge it can be difficult to know exactly where to place an image and getting the same camera angle as a photographer from one hundred years ago can be tricky. The map shows the geographical spread of a certain collection which is particularly good for showing off international photographs, it is handy to show how far afield a certain company or person ventured as it is so visual. Conversely it would also be useful for showing images of a smaller, local area.

A few months in and we feel that the pilot has been a successful way for us to add value to our images by tying them to geographic places and sharing with new audiences. We plan to use it for other projects, such as a historical campus tour of the University. Currently there aren't any images of the University on Historypin and as the Gilbert Scott building in particular is such an important feature of the city skyline it is certain that there would be lots of interest.

By KIMBERLEY BEASLEY
Graduate Trainee, Archive Assistant
University of Glasgow Archive Services



OPENING UP SCOTLAND'S ARCHIVES

The Scottish Council on Archives has launched an exciting new training project, Opening up Scotland's Archives, starting in Edinburgh, Dundee, Glasgow and East Lothian. This new three year project, supported by the Heritage Lottery Fund, presents a unique opportunity for paid trainees to contribute to the care and development of Scotland's archival heritage. Recruitment for the first six trainees is currently underway.

In 2014 our national and local identity is high on everyone's mind, archive collections are the 'keepers' of these momentous events making sure our shared public and personal memories are safe for future generations. Intrinsic to our national character and heritage, archives chronicle the growth of the Scottish people: from kings and queens, through engineers and philosophers, to crofters and labourers or soldiers and housewives.

This is a call to create a more diverse workforce, attract new skills and people into archive services especially to work with communities, digital skills, social media and IT – essential to archives of the 21st century. The project offers new routes working in the heritage sector – especially since recent UK wide research shows black, Asian, minority and ethnic groups are significantly under-represented.

Your Archive Needs You! We are searching for six people who may never have thought about a job in this area. Are you looking for a change in direction? Or starting out in your career? Are you curious about culture, history and heritage? Do you have an interest in community work, education or events and are passionate about bringing people together?

Trainees will work with high profile organisations and collections, on real-life projects like commemorating WW1, whilst learning new skills. They will help to bring the past to life for new audiences and ensure our documented national memory remains accessible to future generations. Host organisations include: Glasgow School of Art, Glasgow City Archives, University of Dundee Archive Services, University of Glasgow Archive Services, University of Edinburgh's Centre for Research Collections, the National Records of Scotland and The John Gray Centre East Lothian Council.

Find out more about the project and the recruitment on the website and please pass the information along if you know anyone that might be interested in applying. The closing date for applications is 29 August 2014.

[WWW.SCOTTISHARCHIVES.ORG.UK/
SFFRECRUITMENT](http://WWW.SCOTTISHARCHIVES.ORG.UK/SFFRECRUITMENT)



“Opening Up Scotland's Archives is a perfect example of innovative, collaborative, cross-body partnership working ... it will help to build strength and resilience within the archive sector.”

Fiona Hyslop
Cabinet Secretary for Culture &
External Affairs, The Scottish Government

SCOTLAND AND THE COMMONWEALTH

In this amazing year for Glasgow as host city for the XX Commonwealth Games, the Scottish Council on Archives was delighted to work in partnership with Glasgow Life to share our wonderful archival heritage to highlight the nation's historic links with the Commonwealth.

In early centuries Scotland made a unique contribution to the Commonwealth with the outpouring of ideas, expertise and its population to every corner of the globe. Visitors, travellers and immigrants to Scotland have in turn enriched the nation. Archive collections all over Scotland document these stories and the exhibition, Scotland and the Commonwealth – 400 Years in the Making, is a celebration of our rich archival heritage and a history we share with much of the world.

The free exhibition, which forms part of the Glasgow 2014 Cultural Programme, looks at early trade, slavery, missionaries, industry and emigration through to the modern links between Scotland and the Commonwealth. The Scottish Council on Archives was delighted to support the exhibition by co-ordinating archive contributions from across Scotland. These contributions feature in the exhibition at the Mitchell Library (North Street, Glasgow G3 7DN) until 4 October 2014. There is also an accompanying online gallery at: <http://www.scottisharchives.org.uk/commonwealth>.

400 YEARS IN THE MAKING



UK ARCHIVES HONoured BY UNESCO

When Hebridean excise man Alexander Carmichael started collecting Gaelic oral history 150 years ago, little did he realise that his research would one day be recognised as being of global significance.

At a reception in Edinburgh organised by the Scottish Council on Archives, the Carmichael Watson collection was registered with the UNESCO Memory of the World Programme, becoming one of 12 Scottish archives to win this important accolade since 2010.

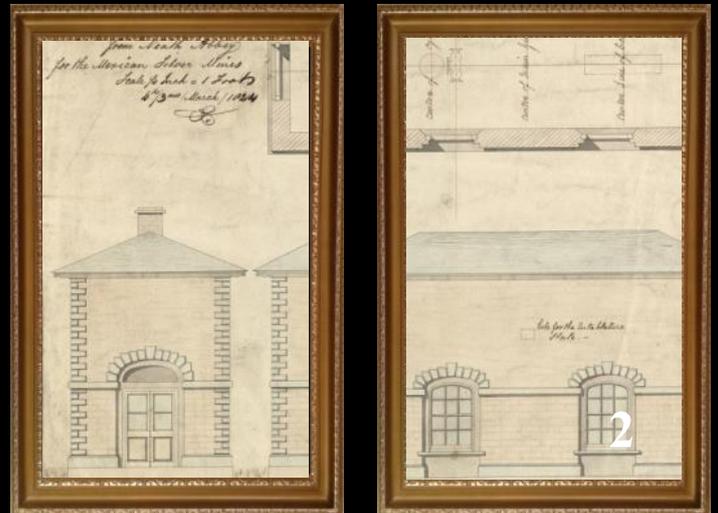
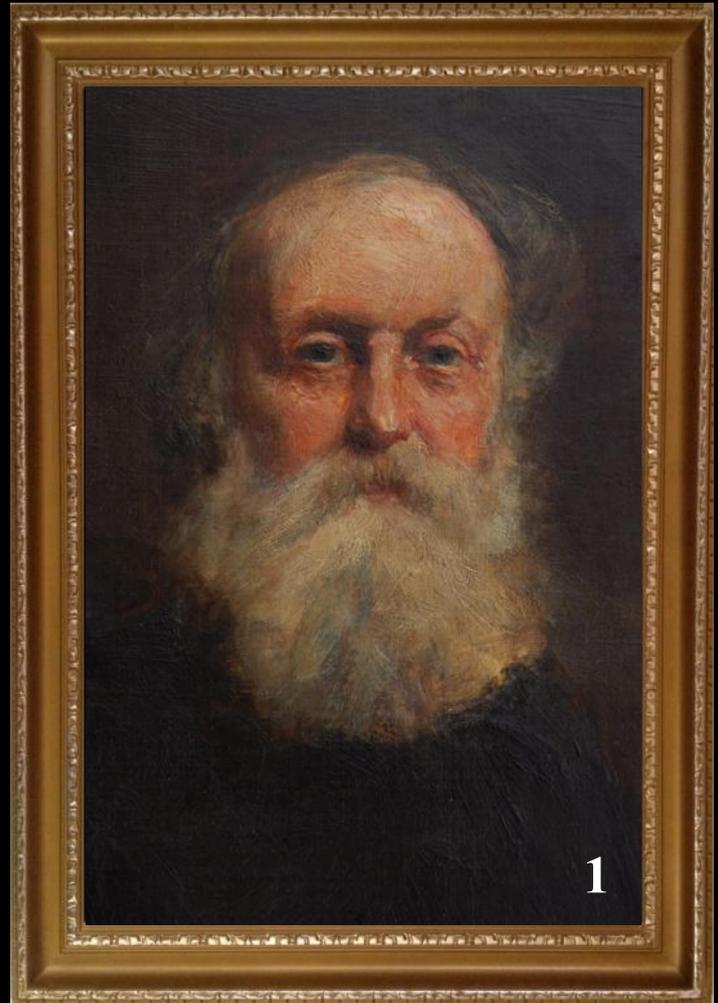
The Memory of the World Programme was established in 1992 after a growing awareness across the globe of the vulnerable state of many historic collections. Irreplaceable manuscripts had been looted or destroyed during times of conflict, and some countries struggled to afford the resources, or did not have the technical know-how, to protect their valuable assets. UNESCO took on the role of coordinating work with governments and other institutions to build up a register of the world's most important library and archive holdings, including a global list of cinematic heritage. It also oversees a range of projects that uses digital techniques to reproduce original documents, such as the 13th century Radzivill Chronicle, tracing the origins of the peoples of Europe.

As Elizabeth Oxborrow-Cowan, Chair of UNESCO's UK Memory of the World committee said at the reception in June: "The International Register highlights the location and range of evidence for some of the greatest events and most important social and economic changes that together have moulded human experience. And this documentary heritage belongs to us all."

Since the establishment of the Memory of the World Programme, several countries, including the UK, have established their own country register of important archives, as part of the global effort. The UK register was established four years ago and ranges from the Royal Mail's archives dating back to 1636, to the Shakespeare Documents, which detail the playwright's daily life, including his tax records.

Already a dozen Scottish archives have been recognised, compelling evidence of Scotland's rich cultural heritage. These include the Bank of Scotland's Archives that detail its history from its inception as Scotland's first bank on 17th July, 1695 to 2001. The John Murray Archive is a treasure trove of over 200 years of the publishing firm's history, with documents from Jane Austen, Lord Byron and Dr David Livingstone among its highlights. And the Edinburgh and Lothian HIV/AIDS Collections from 1983 to 2010 records an important medical and social period in our recent history.

Fiona Hyslop, the Cabinet Secretary for Culture and External Affairs, was guest of honour at the reception, which was held at the Bryce Hall in the Scottish headquarters of Lloyds Banking Group. She spoke passionately of the importance of Scotland's archive heritage: "It is our documentary heritage that gives us our context, which explains who we are, and why we are here, not just as individuals, but as communities and nations. Without it, we lose something fundamental to do with our identity and our place in the world. It is not for nothing that the destruction of libraries and archives are remembered down the centuries as disasters of the first



magnitude, from the Ancient Egyptian Library at Alexandria to losses in much more recent world conflicts such as the Balkans and Iraq.”

She also paid tribute to Scotland’s archivists and conservators: “I know they all share a real dedication to the records in their charge, and a great enthusiasm to make the stories they contain available to as wide a public as possible. Without them, there would be nothing to inscribe in the UNESCO’s registers.”

And without the dedication of Alexander Carmichael, much of Gaelic’s oral history would be lost to the world. He was born in 1832 in the Isle of Lismore and as an adult worked as an exciseman in the Outer Hebrides. It was here, between 1864 and 1882, that he gathered much of the material for his collection of Gaelic lore, which was later published as a six- volume compendium *Carmina Gadelica*.

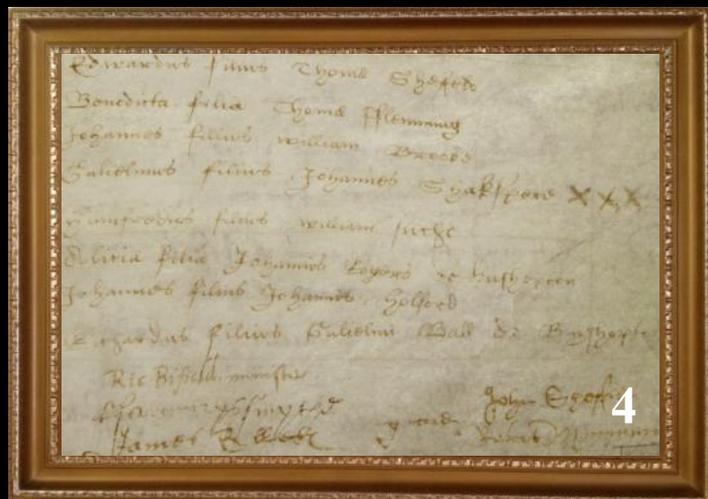
His field notes are one of the earliest attempts to capture Gaelic speech and culture, and he recorded extraordinary stories, from legends of loch monsters and second sight, to tales of epic battles, Gaelic insults and crofting customs.

Donald William Stewart, of Edinburgh University Library, where Carmichael’s collection is held, believes he is one of the greatest folklore collectors, not just in Scotland, but in the world. He explains: “For more than fifty years he dedicated his life to recording the oral traditions, culture and beliefs of people across the Scottish Highlands. Their willingness to share with him even their most secret and private lore such as blessings, prayers and charms demonstrates how much they responded to Carmichael’s warmth and candour, not just as a collector, but as a friend.” Alexander Carmichael died in Edinburgh in 1912, but his collection will live on forever, as will the culture and customs of the people he interviewed.

Dr Irene O’Brien, Chair of the Scottish Council on Archives, says this is why the UNESCO programme is so important: “Our documentary heritage enables us to understand our past, our present and our future. The Scottish Council on Archives was particularly delighted that this year Scotland played host to the UK Memory of the World inscriptions and we would like to express our thanks to colleagues at Lloyds Banking Group Archives for helping us deliver a wonderful celebration of the archive sector. The UNESCO programme is a tribute to the extraordinary richness of our archive heritage, and to all the people who work incredibly hard to protect it for future generations, and to make it accessible to all.”

Images: from some of the collections inscribed this year:

1. Carmichael Watson Collection (University of Edinburgh)
2. Neath Abbey Ironworks Collection (West Glamorgan Archive Service)
3. Royal Mail Archive (British Postal Museum & Archive)
4. The Shakespeare Documents (Shakespeare Birthplace Trust and The UK National Archives)
5. Arthur Bernard Deacon (Royal Anthropological Institute)
6. Stanley Royd Mental Hospital Collection (West Yorkshire Archive Service)
7. Roman Curse Tablets (The Roman Baths, Bath & North East Somerset Council)
8. ‘Knight in the Panther’s Skin’ by Shota Rustaveli (Bodleian Libraries, University of Oxford)





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