

Magazine of the Scottish Council on Archives

ISSUE 33 | DOUBLE EDITION

# BROADSHEET



SCOTTISHARCHIVES.ORG.UK

# WELCOME

## number 33

### COVER IMAGE

Admiral and Mrs Maitland Dougall shortly after their marriage (1851-1852). From the Maitland Dougall Photographic Collection, 1842-1950. University of St Andrews Special Collections.  
[www.scottisharchives.org.uk/standrews](http://www.scottisharchives.org.uk/standrews)

### CONTRIBUTORS

Lynn Bruce, Jane Carswell, Alison Diamond, Mary Dunne, Paul Fleming, Susan Graham, Michelle Kaye, Harvey Kaplan, Sharon Kelly, Irene O'Brien, Marie Owens, Frank Rankin, Maja Shand, Gerry Slater, Victoria Stobo, Susannah Waters.

### CONTACT US

Use our survey to give feedback (good or bad!): [www.scottisharchives.org.uk/magazine/feedback](http://www.scottisharchives.org.uk/magazine/feedback) or send us your questions and content ideas via email: [contact@scottisharchives.org.uk](mailto:contact@scottisharchives.org.uk)

### PUBLISHED BY

Scottish Council on Archives  
2 Princes Street  
Edinburgh EH1 3YY

W [www.scottisharchives.org.uk](http://www.scottisharchives.org.uk)

T +44 (0)131 535 1362

E [contact@scottisharchives.org.uk](mailto:contact@scottisharchives.org.uk)

 @ScotsArchives

Scottish Council on Archives is a Scottish Charitable Incorporated Organisation. Scottish Charity Number SC044553.

The 30 March 2015 marked an important milestone for the Scottish Council on Archives—we held our first Annual Member's Meeting. The first AMM might have been brief but the process of getting to where we are today—a Scottish Incorporated Charitable Organisation—has been a long and worthwhile journey. We would like to give thanks to everyone who contributed to a three year process of transition that involved much consultation and input from a wide range of individuals and organisations.

The Scottish Council on Archives' new constitution, the achievement of charitable status, refreshed strategic aims and a growing membership body are a reflection of the sector's views and aspirations for our direction of travel. They also mirror the insight, ambition and commitment shown by the sector and its stakeholders to make archives a 'household name', whose value and relevance continue to be appreciated by future generations.

We're looking forward to continuing to grow and develop, alongside our membership. Membership is free - to find out more about becoming a member, please visit: [www.scottisharchives.org.uk/membership](http://www.scottisharchives.org.uk/membership). The Scottish Council on Archives is led by a Board of Trustees. If you think you would like to consider election as a future Trustee, you can find out more here: [www.scottisharchives.org.uk/becometrustee](http://www.scottisharchives.org.uk/becometrustee).

You might have noticed that *Broadsheet* hasn't been as regular recently. Not content with a new structure, membership programme and strategic plan, we are also in the process of refreshing our communications strategy to make sure we are keeping you up to date on our activities and all of the latest news from across the sector. This includes our publications and, of course, *Broadsheet*. We hope this special double edition of the magazine makes up for it and we will be posting details of forthcoming issues and publication dates on the website soon.

Lastly, please take a few minutes to complete our *Broadsheet* reader survey. We want to hear your thoughts (good or bad!) so we can continue to improve and deliver a quality magazine that meets your needs. Please visit: [www.scottisharchives.org.uk/magazine/feedback](http://www.scottisharchives.org.uk/magazine/feedback).

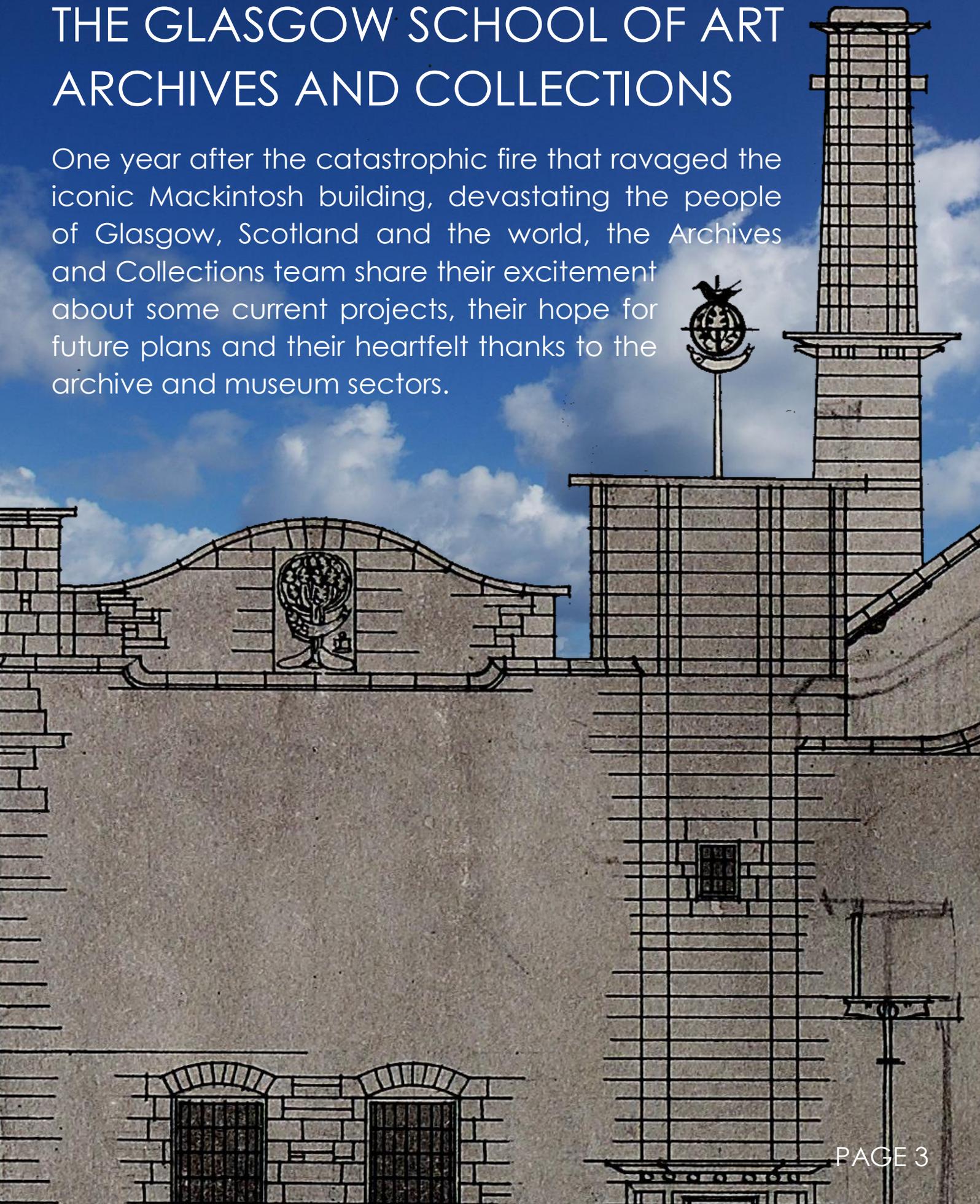


DR IRENE O'BRIEN  
Chair, Scottish Council on Archives

# ROAD TO RECOVERY

## THE GLASGOW SCHOOL OF ART ARCHIVES AND COLLECTIONS

One year after the catastrophic fire that ravaged the iconic Mackintosh building, devastating the people of Glasgow, Scotland and the world, the Archives and Collections team share their excitement about some current projects, their hope for future plans and their heartfelt thanks to the archive and museum sectors.





## ROAD TO RECOVERY



announce that we are once again able to provide access to core records from our archives and collections for students, staff and the public, by appointment. While the majority of our collections are still in offsite storage, we're keen to receive enquiries, and will endeavour to answer these as fully as access to our holdings allows at this time.

Providing virtual access to our collections while access to the original material is not possible has become of the utmost importance in the aftermath of the fire. Thankfully an exciting cataloguing project was already underway and in December 2014 we were pleased to announce the launch of an online catalogue for our archives and collections, making our material accessible to researchers all over the world for the first time. Check out the catalogue at [www.gsa.ac.uk/archives](http://www.gsa.ac.uk/archives).

### **INSPIRING RESEARCH**

As an art school we were of course keen that our catalogue be as visual as possible, so as well as providing detailed catalogue entries and information about artists, the catalogue is also full to the brim with images of our material to help illuminate descriptions and provide inspiration for our students and other creative practitioners.

Research guides for our material and suggestions of where to look for more information on other archives and collections related to art, design and

## ROAD TO RECOVERY

architecture are also included, along with information about exciting projects and exhibitions we've been involved in, and case studies explaining how some of our users have used our holdings in their research. We're pleased to have received lots of positive feedback about the catalogue from the archive community and from our users so far.

### WINDOW ON MACKINTOSH

Though sadly tours of the Mackintosh Building itself are not possible at this time, today the

public can visit our new *Window on Mackintosh* Visitor Centre which tells The Glasgow School of Art's history through archive materials, objects and artworks from our collections. You can also undertake a guided tour of the facade of the Mackintosh Building, which includes an opportunity to visit a new gallery in the School's Reid Building where twenty key pieces of Mackintosh furniture are on display.

For further information visit [www.gsa.ac.uk/visit-gsa](http://www.gsa.ac.uk/visit-gsa). You can also keep up to date with GSA's

activities via the Archives and Collections blog at [www.gsaarchives.net/blog](http://www.gsaarchives.net/blog).

Architectural design showing the East/West elevations of The Glasgow School of Art, by Charles Rennie Mackintosh, 1897



EAST  
ELEVATION

WEST  
ELEVATION

# INTERVIEW

## SUSAN GRAHAM

**As the University of Edinburgh's Records Manager Susan Graham leads a team of seven people responsible for, amongst other things, freedom of information, data protection and records management compliance and best practice.**

### **RECORDS MANAGEMENT IN THREE WORDS.**

Fast-moving, ever-changing and stimulating.

### **WHERE DID YOUR INTEREST IN RECORDS MANAGEMENT BEGIN?**

I graduated with a history degree and wanted a career connected with my degree subject. I started working in archives, but over time moved to working with increasingly modern records, initially from an archival viewpoint but gradually shifting into records management. I found that I enjoyed the legal, business and management aspects of the work. And, of course, everything is much easier to read!

### **WHAT ARE YOU CURRENTLY WORKING ON?**

I am currently trying to get to grips with the implications of proposed European Union legislation on data protection. If it goes ahead in its current form it will mean significant changes for all of the University's operations and may make it more difficult for our archive services to preserve information about living, identifiable individuals.

### **PLEASE DESCRIBE A TYPICAL RECORD YOU ENCOUNTER REGULARLY.**

The record I encounter most frequently is the freedom of information request. The University of Edinburgh's Records Management Section was set up in response to freedom of information legislation, and we co-ordinate the University's response to requests.

The volume of information requests is increasing throughout the public sector and the University is no exception. We have seen a quadruple increase in the volume of requests in recent years. When freedom of information first came into force we received about 100 requests per annum, but in 2013

we received over 400.

My favourite records are the legacy records of the University's central administration, which we hold in storage and are gradually appraising for transfer to the archives. They run from 1906 to 2005 and chart the transition of university education from an elite activity to one that involves approximately 50 per cent of the population.

### **WHAT ARE THE SECTOR'S MAIN CHALLENGES?**

The main challenge faced by the sector is that of keeping abreast of legal and technological change so that we can maintain our relevance to employers. While many of the underlying principles are probably the same, we need to find new tools and techniques for coping with increasing numbers of records generated in the cloud, by social networking and on personal devices.

### **WHAT WOULD YOU DO WITH UNLIMITED RESOURCES?**

I would build a private 'cloud' for the University, with a full suite of electronic records management tools suitable for all the institution's different platforms and a trusted digital repository for the archival records.

### **ANY CAREER HIGHLIGHTS SO FAR?**

It's hard to choose, but I think it's probably one of these three:

Winning the Records Management Society Team Award for our role in helping the Scottish higher education sector prepare for the implementation of freedom of information legislation.

The feeling I get when a user tells me that they've been so converted to the benefits of records management that they even use our file naming conventions at home.

Assisting at graduations, which shows me the University's positive impact on people's lives, and gave me a chance to meet my teen pop idol!



# AN ARCHIVAL JOURNEY INTO EDINBURGH'S HEART OF DARKNESS

Revenge, the sweetest morsel to the mouth that ever was cooked in hell.

Sir Walter Scott, *The Heart of Midlothian* (1818)

As the Skills for the Future *Opening Up Scotland's Archives* trainee based at the Centre for Research Collections, University of Edinburgh, I have been extremely lucky to gain valuable experience working on a number of different projects and activities. One of which stands out from the rest, for a number of reasons, is the research I have been doing for the Festival of Museums (FoM). Not only has this provided me with the opportunity to work directly with a volunteer, it is also proving to be a highly enjoyable and rewarding venture, despite the rather macabre subject matter. However, the diabolical elements of this tale must be briefly suspended while I provide the good reader with a little bit more information about the FoM.

The FoM is an event which runs all over Scotland throughout May and encourages museums to partake in a wide variety of diverse and unusual events in order to attract more visitors and provide them with a rich and highly rewarding experience. Last year the University of Edinburgh ran a successful 1940s themed weekend which revolved around a jam packed schedule of events. However, this year the Anatomy Collection and the Anatomical Museum took centre stage. This provided the opportunity for those involved to unearth some of the more disturbing stories buried within the University's collections, under this year's broad theme of 'Dark Edinburgh'.

It is with this in mind that I have been working with one of our volunteers doing research, based mainly on the University's David Laing Collection. It didn't take long before we unearthed some twisted tales of Edinburgh's dark heart in our sessions together. From outside the city itself we have encountered some sinister activities which occurred in Leith when 'men of war' were stationed there in 1709. Robbery, the appearance of a mysterious child and criminals masquerading as officers were all reported to the Baillies of Leith in that year (*Ane Account of the Procedure of the*

*Baillies of Leith*, (1709), La II/95, Centre for Research Collections, The University of Edinburgh).

Meanwhile, inside the city walls a much darker story was brewing and it is this tale of murder and revenge which has provided the main focal point for our research.

When, in 1736, the smuggler Andrew Wilson and his accomplices carried out the robbery of a government official in Fife, they could not have foreseen that their deeds would ignite one of the most tumultuous periods in Edinburgh's history and, ultimately, shine a light onto the fears and paranoia which existed within the newly formed Union of 1707.

Smuggling was rife in Scotland during this period and the government in London was determined to stamp it out. After Wilson was caught it was decided that he was to be executed in an attempt to demonstrate that smuggling would not be tolerated. However, Wilson had become somewhat of a folk hero – especially after enabling the escape of one of his accomplices – and a symbol of defiance against a distant government which was seen to be meddling in local affairs.

On the 17 April 1736, the crowd which had gathered in the Grassmarket to watch Wilson's execution started to become hostile. When Captain John Porteous ordered the City Guard to shoot into the air to disperse the angry 'mob' events took a turn for the worse. The volley of musket fire wounded a number of observers who had been watching the riot unfold from the tenement windows above. Once the news of this reached those on the ground tensions heightened further. Porteous ordered the guards to shoot into the crowd resulting in a number of fatalities and cries of outrage.

Given the ill feeling and resentment which all this had caused, especially towards Porteous, it was decided that he was to be executed for his involvement in the deaths. Upon hearing this, the

government in London interpreted this as an attempt to undermine their authority in Scotland and, led by Sir Robert Walpole, pushed for an appeal of the verdict. However, Porteous was not to be saved. On the 7 September 1736 the townsfolk stormed the old Tolbooth prison on the High Street, abducted Porteous from his cell, marched him to the Grassmarket, beat him and hung him from a dyers pole until he was dead.

In order to tell this story from Edinburgh's dark past we utilised archival material from a number of different collections, including images, a student notebook containing eyewitness accounts and a document from 1738 entitled "Ane Apologie for those of the Clergy in Scotland who doe not read

the Act against Capt. Porteous Murderers...".

All in all this has been a great experience and I look forward to finding more twisted tales from the vaults to share. For details on the Festival of Museums please visit: [www.festivalofmuseums.co.uk](http://www.festivalofmuseums.co.uk). You can find out more about my traineeship at: [www.scottisharchives.org.uk/sff/paulfleming](http://www.scottisharchives.org.uk/sff/paulfleming) and on page 17. Recruitment for the next six Opening Up Scotland's Archives trainees is underway now until 5 July 2015: [www.scottisharchives.org.uk/sffrecruit](http://www.scottisharchives.org.uk/sffrecruit).

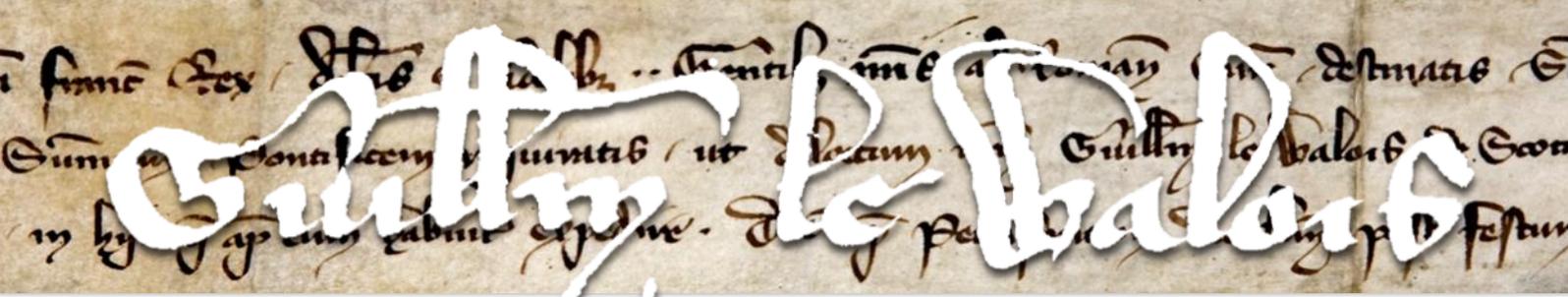
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PAUL FLEMING

Opening Up Scotland's Archives Trainee



Image: 1836 engraving depicting the 'Death of Porteous'  
(Courtesy of the University of Edinburgh)



# OUR BELOVED WILLIAM

A unique 14<sup>th</sup> century letter concerning Sir William Wallace is to remain in Scotland for a further two years.

The letter is normally held in The National Archives in Kew but the document is currently on loan to National Records of Scotland, and the two organisations have reached agreement that the loan will be extended until 2017. Although its age and fragility mean that it can only be put on display for limited periods of time, it has been displayed in Scotland twice in recent years – in the Scottish Parliament in 2012, and again in 2014 at Stirling Castle.

Jeff James, Chief Executive and Keeper of The National Archives said: 'We hold a range of records that are part of our shared history across the whole of the British Isles, including Scotland. Making our

collection accessible to everyone is a priority and we are delighted to work in partnership with National Records of Scotland. The loan is a great opportunity to widen access to this important document.'

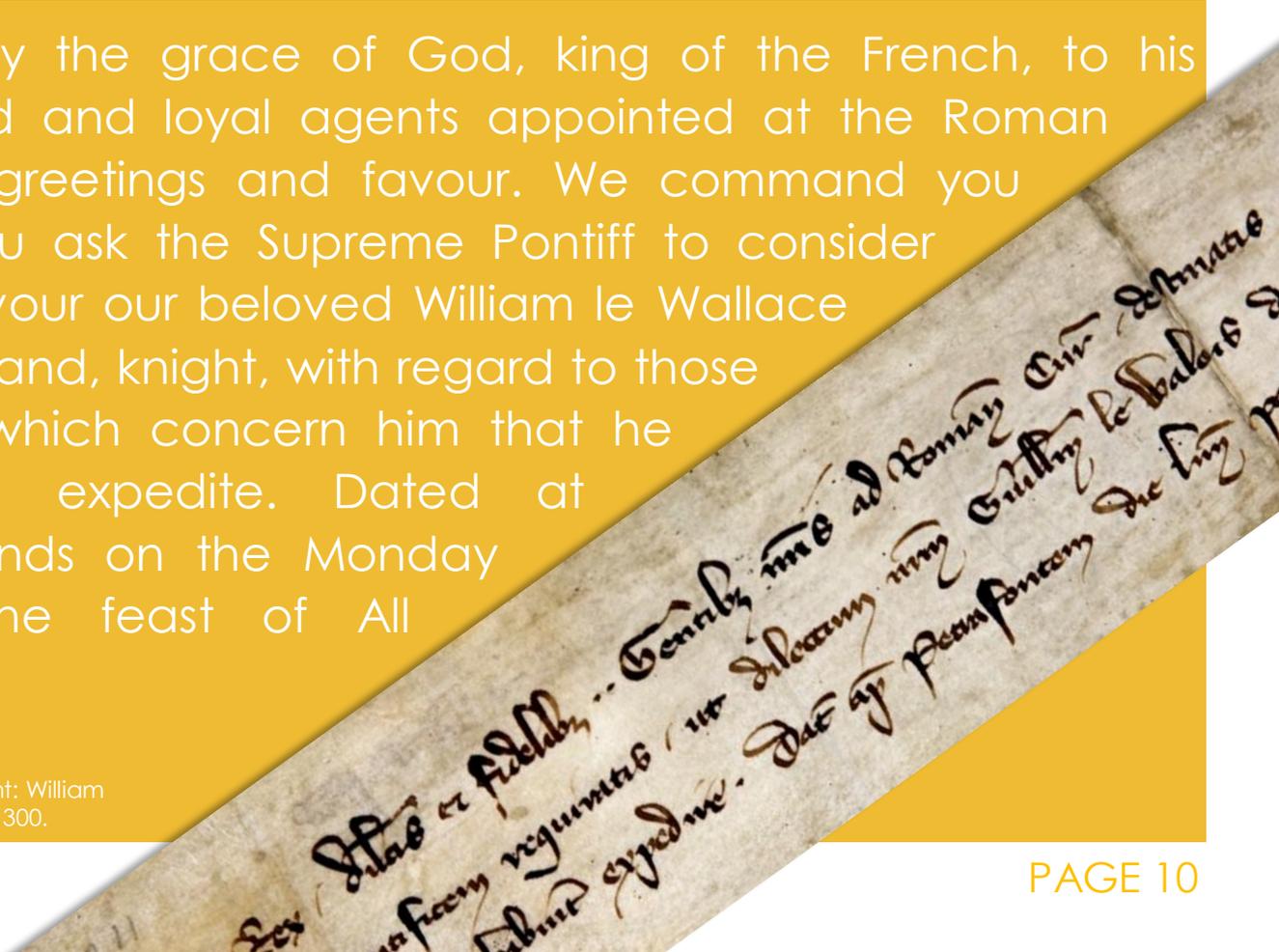
The letter, from King Philip IV of France to his agents in Rome, commands them to assist Wallace in his business before the Pope and is dated 7 November 1300.

Tim Ellis, Chief Executive of National Records of Scotland and Keeper of the Records of Scotland said: 'I'm really pleased that we have been able to retain this iconic document in Scotland for a further two years. It comes from a fascinating and tumultuous period of Scotland's history and we now have the opportunity to start planning for a further opportunity to display this rare document, in Scotland, in the coming years.'

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[www.nationalarchives.gov.uk/about/news/william-wallace-letter-exhibited-scotland/](http://www.nationalarchives.gov.uk/about/news/william-wallace-letter-exhibited-scotland/)

Philip by the grace of God, king of the French, to his beloved and loyal agents appointed at the Roman Court, greetings and favour. We command you that you ask the Supreme Pontiff to consider with favour our beloved William le Wallace of Scotland, knight, with regard to those things which concern him that he has to expedite. Dated at Pierrefonds on the Monday after the feast of All Saints.

Crown Copyright: William Wallace letter, 1300.



**T**he Universities of Edinburgh and Glasgow, together with the Scottish Jewish Archives Centre (SJAC), have announced an exciting new project which will look at Jewish migration to Scotland.

The Arts and Humanities Research Council (AHRC) has awarded a grant in excess of £495,000 for a three year research project, beginning in September 2015. The holdings of the SJAC will be extensively researched and part-digitised. The project will also appoint a post-doctoral researcher and run an extensive programme of public activities.

The project will be led by Dr Hannah Holtschneider, senior lecturer in Jewish Studies at the University of Edinburgh, and Dr Mia Spiro, lecturer in Jewish Studies at the School of Critical Studies, University of Glasgow.

Researchers will examine the documents and objects which the immigrant Jews created, used and saved in order to reveal how Jews self-identified as they negotiated issues such as antisemitism, assimilation, cultural loss, memory and the Holocaust, nationalism and belonging. By mapping and examining SJAC's extensive collection of

memoirs, biographies, and recorded oral histories of survivors and refugees, the project will uncover the impact of World War II and the Holocaust on Scottish -Jewish collective identity, and how Jewish refugees yet again transformed the Scottish landscape in the post-war period.

The location and placement of these items within a Scottish landscape offers a rich ground for the investigation of various processes of cultural transition and provides a link to the study of the city and Jewish space, thus making the best use of the available archival resources and material evidence.

The Scottish Jewish Archives Centre looks forward to working with this exciting new project. Our wide-ranging collections, brought together over the last 30 years, constitute a unique national resource, unparalleled in any other immigrant group in Scotland. We are looking forward to seeing the archives underpin this AHRC-funded project and being utilised to interpret Jewish history in Scotland.

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HARVEY KAPLAN

Director, Scottish Jewish Archives Centre



# JEWISH LIVES, SCOTTISH SPACES

Jewish Migration to Scotland 1880-1950

# ARCHIVE

The third Explore Your Archive campaign will take place from 14 to 22 November. This year's campaign period includes two weekends, to give maximum flexibility for archives where a weekend event may be planned.

As in previous years, there will be no theme for Explore Your Archive; colleagues in archives in the UK and Ireland are asked to take part in any way using any theme or subject that works for them.

The sector's public awareness campaign had a good first year in 2013 and a significantly better one in 2014, with the addition of strong coverage on BBC's Breakfast and a very successful social media strategy.

The campaign is led by The National Archives and the Archives and Records Association. Writing to announce the 2015 dates, Matt Greenhall and Marie Owens also announced publication of the evaluation of the 2014 campaign.

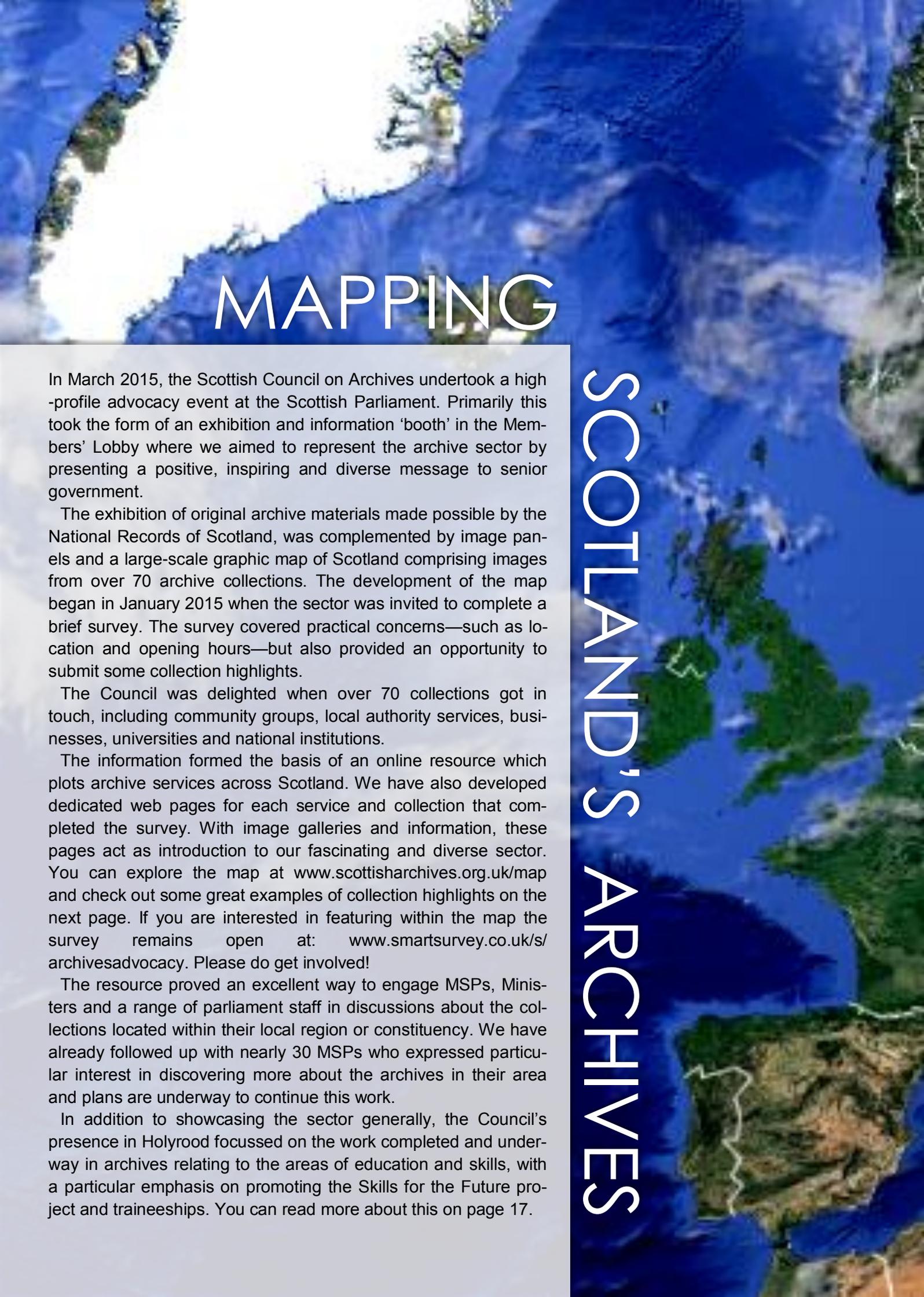
Some of the headline feedback was that 95% think Explore Your Archive is good for our sector, 60% thought the campaign date was right (25% didn't know), nearly 80% rated the campaign website as good, very good or excellent, and 71% of respondents had taken part in the social media push. All the evaluation is at: <http://www.nationalarchives.gov.uk/archives-sector/explore-your-archive-toolkit.htm>.

'A year ago' says Marie, 'we sat with the feedback from year one of Explore Your Archive. The feedback was good, but there were two very clear areas where we knew we needed to improve: we had achieved very little national media coverage in year one (though local and regional coverage was excellent); and we had seen lots of hashtags out there, but had we really got to the public through social media? These were our clear challenges for November 2014'.

On the morning of Monday 10 November 2014 there was an outside live broadcast from the Royal College of Obstetricians and Gynaecologists, with archivist Penny Hutchins, the CEO and Keeper of The National Archives Jeff James and the campaign's passionate ambassador, Call the Midwife's Stephen McGann; and Jessamy Carlson, who works at The National Archives, and is also an ARA Board member, was live on the sofa to talk family and military history. There was also sterling ambassadorial support from Kate Adie and from Dublin talkshow host Ryan Tubridy.

The social media strategy, developed and overseen by Laura Cowdrey of TNA, made a massive difference to the profile of archives during the week. A Twitter Thunderclap appeared in more than 750,000 accounts on the first morning of the campaign and the participation of the sector in daily and campaign hashtags led to the staggering total of around 21 million 'opportunities to view' our message. Laura's review of the social media coverage is part of the evaluation.

**EXPLORED**  
**DISCOVERED**  
**FOUND**  
**DETECTED**  
**CONNECTED**  
**ENGAGED**  
**UNEARTHED**  
**LEARNED**  
**IMAGINED**  
**CREATED**  
**UNLOCKED**  
**OPENED**  
**REVEALED**  
**CELEBRATED**



# MAPPING

In March 2015, the Scottish Council on Archives undertook a high-profile advocacy event at the Scottish Parliament. Primarily this took the form of an exhibition and information ‘booth’ in the Members’ Lobby where we aimed to represent the archive sector by presenting a positive, inspiring and diverse message to senior government.

The exhibition of original archive materials made possible by the National Records of Scotland, was complemented by image panels and a large-scale graphic map of Scotland comprising images from over 70 archive collections. The development of the map began in January 2015 when the sector was invited to complete a brief survey. The survey covered practical concerns—such as location and opening hours—but also provided an opportunity to submit some collection highlights.

The Council was delighted when over 70 collections got in touch, including community groups, local authority services, businesses, universities and national institutions.

The information formed the basis of an online resource which plots archive services across Scotland. We have also developed dedicated web pages for each service and collection that completed the survey. With image galleries and information, these pages act as introduction to our fascinating and diverse sector. You can explore the map at [www.scottisharchives.org.uk/map](http://www.scottisharchives.org.uk/map) and check out some great examples of collection highlights on the next page. If you are interested in featuring within the map the survey remains open at: [www.smartsurvey.co.uk/s/archivesadvocacy](http://www.smartsurvey.co.uk/s/archivesadvocacy). Please do get involved!

The resource proved an excellent way to engage MSPs, Ministers and a range of parliament staff in discussions about the collections located within their local region or constituency. We have already followed up with nearly 30 MSPs who expressed particular interest in discovering more about the archives in their area and plans are underway to continue this work.

In addition to showcasing the sector generally, the Council’s presence in Holyrood focussed on the work completed and underway in archives relating to the areas of education and skills, with a particular emphasis on promoting the Skills for the Future project and traineeships. You can read more about this on page 17.

# SCOTLAND'S ARCHIVES

# MAPPING

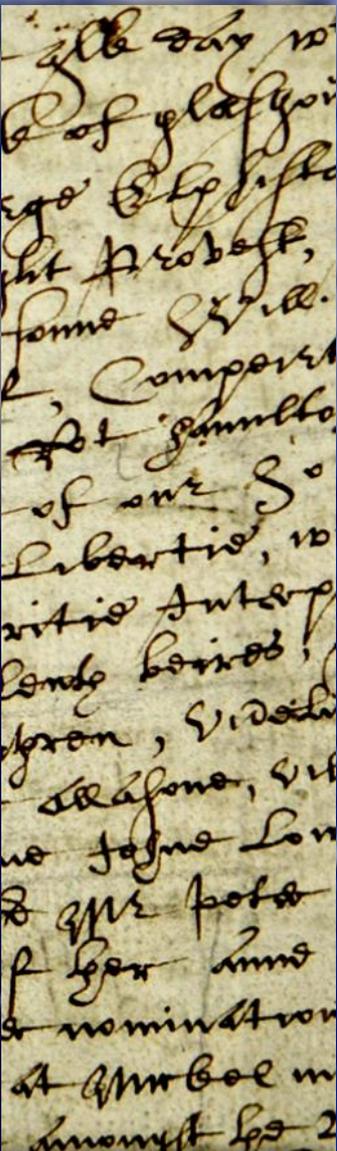
# SCOTLAND'S ARCHIVES



ORKNEY ARCHIVES  
Plan of the Estate of Sabay (c1769)  
[www.scottisharchives.org.uk/orkney](http://www.scottisharchives.org.uk/orkney)



CLACKMANNANSHIRE COUNCIL  
Gray's Mill cutting shop, Alva (c1890s)  
[www.scottisharchives.org.uk/clacks](http://www.scottisharchives.org.uk/clacks)



ROYAL COLLEGE OF  
PHYSICIANS &  
SURGEONS OF  
GLASGOW  
First Faculty Minute  
Book (1602-1688)  
[www.scottisharchives.org.uk/rcpsg](http://www.scottisharchives.org.uk/rcpsg)



UNIVERSITY OF STIRLING  
Letter written by Norman McLaren to his parents (1949)  
[www.scottisharchives.org.uk/unistirling](http://www.scottisharchives.org.uk/unistirling)



DUNDEE CITY ARCHIVES  
Tay Rail Bridge construction photograph (1887)  
[www.scottisharchives.org.uk/duncity](http://www.scottisharchives.org.uk/duncity)

# COPYRIGHT & CULTURAL HERITAGE

## Protecting creators, sharing content

Trying to get to grips with copyright law and how it relates to archivists, including changes to legislation, when it applies and how to apply it, can quickly turn into a full-time job. The Scottish Council on Archives has been helping the sector navigate this notoriously complex arena by delivering workshops, publishing online guidance and participating as the only UK-based member organisation at the World Intellectual Property Organisation's Standing Committee on Copyright and Related Rights.

Victoria Stobo has recently taken up the role of the Council's Copyright Policy Adviser. A qualified archivist, Victoria is based with CREATE at the University of Glasgow and is undertaking PhD research into archives, digitisation and copyright. Victoria's interest in copyright began when she was researching artists who appropriated public domain material to create new works, which led her to the use of archives and creative commons licenses.

Who better then to discuss the Council's conference, delivered earlier this year in partnership with The Scotsman—*Copyright & Cultural Heritage 2.0: Protecting creators, sharing content*—and recent changes to the Copyright, Designs and Patents Act 1988? Look out for news about some planned workshops later



The conference opened with a challenge issued by the Cabinet Secretary for Culture, Europe and External Affairs, Fiona Hyslop, who asked if it is possible to find a balance between exploiting the opportunities presented by the digital age, and ensuring fair treatment for creators.

Several speakers addressed it head-on: in particular Cathy Williams, Head of Collections Knowledge at the National Archives, and the Design and Artists Copyright Society (DACS). Cathy, drawing on TNA experience of working with arts archives (Archiving the Arts) emphasised the need to establish trust with rights holders whilst understanding the value of the archive in the

creative lifestyle. Cathy explained that this will involve: comprehensive rights and re-use information; co-ordinated training; information sharing, solutions and pragmatism; targeted funding for digitisation; and developing a scalable rights framework.

### FAIR BALANCE

Reema Selhi and Mark Waugh from DACS, who presented earlier in the programme, seem to be working towards goals similar to those Cathy mentioned in her talk; the development of new licensing solutions for various uses; facilitating cross-border transmission through mutual recognition; and the use of technology to track copying and ensure fair remuneration for rights holders. But getting these

mechanisms right surely means working together, across sectors, to ensure a fair balance is struck.

Indeed, the audience may have been left with the impression that while cultural heritage professionals do want similar things to the collecting societies (a fair balance for all), there's still a fundamental dislocation between the majority of the collections we hold and the external perceptions of them. It's a fact that, for the majority of our collections, no collecting society exists which could claim to represent the kind of rights holders contained therein. And without a collecting society, the aim of establishing a scalable rights framework, within the current legislative regime, will be exceptionally difficult.

## LEGISLATIVE CHANGES

The conference was also an ideal opportunity to debate the recent changes to the Copyright, Designs and Patents Act 1988. These changes include extending the exception for research and private study (s.29) to include all types of works: previously it applied to literary and artistic works, but now includes film, sound recordings and broadcasts. This exception is still limited, in that an archivist or librarian can only copy a 'reasonable amount' of a work.

The existing preservation exception (s.42) allowed libraries and archives to copy literary, dramatic and musical works within their permanent collection for the purposes of preservation. This has now been extended to include all types of copyright work (artistic works, films, sound recordings etc.). The exception can only be applied when it is not possible or reasonable to purchase a replacement copy of a work, and some cultural heritage institutions may find that limiting the exception to works within their permanent collection is problematic.

Users who obtain copies for non-commercial research and private study must complete a declaration (s.42A), but they can now do this electronically, making it simpler. Educational institutions, libraries, archives and museums can now provide access to digital copies for research and private study, via dedicated terminals on their premises (s.40B). This exception can be used to facilitate access to previously digitised collections, and to items too fragile to be produced in the searchroom: but access remains limited to the location of the institution.

The exception allowing libraries and archives to supply copies of articles and published literary, dramatic or musical works for the

benefit of other similar institutions has now been extended to include all types of published works (s.41). The exception only applies if it is not possible to identify or locate the person who would be entitled to authorise the copying of the work. This exception would be particularly useful for institutions where parts of their collections have been lost, stolen or damaged.

Previously, new legislation had to be created each time a cultural heritage institution wanted to archive broadcasts (s.61) or folksongs (s.75); this requirement has now been removed, and the process for archiving these works has been simplified as a result.

## ORPHAN WORKS

The new orphan works exception allows publicly accessible libraries, educational establishments and museums, archives, film or audio heritage institutions and public-service broadcasting organisations to digitise orphaned written works, cinematographic or audio-visual works and phonograms and make them available online. Before an orphan work can be made available online, the institution must conduct a diligent search for the rights holder, and log the results of the search with OHIM (the Office of Harmonisation in the Single Market of the EU). This allows for mutual recognition of orphan works status across the EU, facilitating cross-border transmission. However, the exception is limited, in that, it does not apply to standalone artistic works like photographs, maps, plans and drawings, and does not cover commercial use.

## UK LICENSING SCHEME

An alternative to the exceptions is available; the UK Licensing Scheme. Any user (not just cultural institutions) can apply for a licence

to use an orphan work under this new scheme. Licences will be provided for any type of work, to any type of user, for commercial or non-commercial purposes, but the licence will be limited to use within the UK. Users must conduct a diligent search for the rights holder before making an application to the Intellectual Property Office (the licensing body) to licence the work.

A number of safeguards have been built into the scheme for rights holders: in addition to the diligent search, an applicant must pay a licence fee equivalent to that charged for the use of a similar non-orphan work, which will be kept by the IPO for returning rights holders; and the orphan register will be made freely available online for rights holders to check. Cultural heritage institutions acting in the public interest, will be charged a non-commercial licence rate of £0.10 per orphan work; however, those same institutions may find the administrative burden of diligent search in both the exception and licensing scheme renders mass digitisation unaffordable.

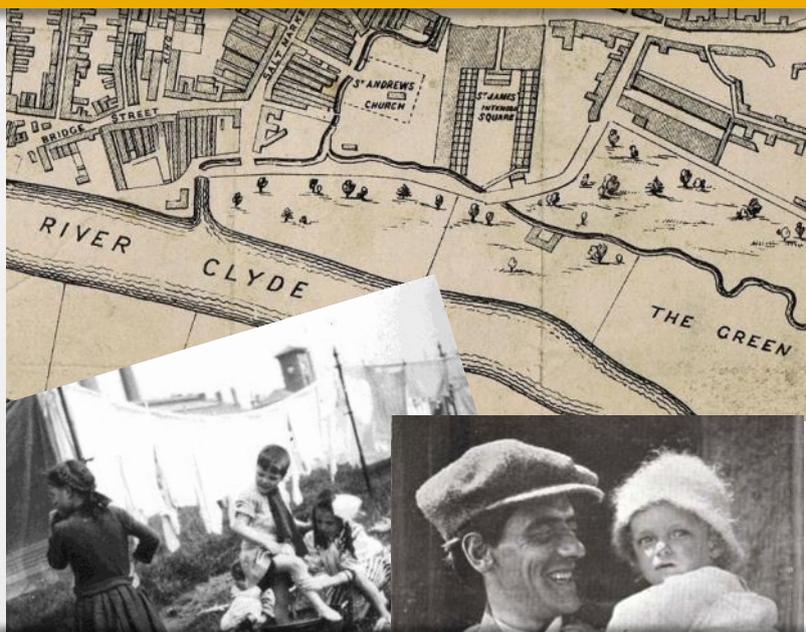
## FREE OUR HISTORY

In addition to discussing the above legislative changes, many at the SCA conference also expressed disappointment in light of the UK government's recent decision not to reduce the 2039 term of protection for certain types of unpublished work. Despite the public consultation, and the highly visible #freeourhistory campaign, Ros Lynch of the Intellectual Property Office explained that while the UK government recognises the vital role of the cultural heritage sector as part of the wider creative industries, unnecessary barriers to access to content must be balanced against strong protection for rights holders.



# SKILLS FOR THE FUTURE

Lynn Bruce, Glasgow City Archives



## ABOUT LYNN

I'm the Collections Development trainee at Glasgow City Archives. I studied history at the University of Glasgow and completed a PhD in Scottish charitable history. I spent a lot of this time doing research in archives and I loved the sense of discovery that comes from exploring a collection. After I graduated I decided not to continue in academia and began working in a public library and volunteering as a guide at the National Museum of Scotland.

I have always been interested in archives and volunteered there as a teenager. The traineeship is a really great opportunity and without it I would not have been able to gain work experience in the sector. The training and support available is invaluable, as is the opportunity to study for a module on outreach at the University of Dundee.

My role involves scoping out what the archives hold to highlight areas of particular strength but also to show areas that need to be further developed. This will inform how the archives collect material in the future, enabling archivists to prioritise and identify particular groups and themes. My work will also involve looking at the archives' relationship with depositors and the best use of storage space.

It is particularly exciting because collections development is a relatively new idea in archives and Glasgow City Archives is the only collection in Scotland undertaking this type of project. The size and breadth of collections held by Glasgow City Archives make it a very interesting and stimulating project.

## ABOUT THE SERVICE

Glasgow City Archives serves to collect, preserve and provide access to the historical records for the city. Glasgow's first archivist was appointed just over 50 years ago, in 1964. Since then, as well as the official records from Glasgow City Council, the collections have expanded to include records from private individuals, families and organisations based in or around Glasgow.

The collections include: Glasgow architectural plans dating from 1885 (ranging from tenements to council schemes to designs from Charles Rennie Mackintosh); records from over 300 Glasgow schools; over a million poor relief applications from Glasgow, Govan and parishes within Strathclyde; kirk session records for the Church of Scotland churches within the Presbytery of Glasgow, Episcopal Churches, Methodists, Baptists, and other denominations; personal and estate records from the Maxwells of Pollok and Smiths of Jordanhill families and others; business records from Fairfield Shipbuilding & Engineering Co Ltd, MacFarlane Engineering Co Ltd and Mitchells, Johnston & Co solicitors, among others.

In 1975 the creation of Strathclyde Regional Council led to the inclusion of the records from councils such as Lanarkshire, Dunbartonshire and Renfrewshire (the majority of which we still hold despite the disbanding of Strathclyde Regional Council in 1996). We are the largest local authority archive in Scotland, with around 30,000 linear metres of records. As well as dealing with remote enquiries from all over the world, the archivists supervise a busy public searchroom, host various events and contribute to social media.

# SKILLS FOR THE FUTURE

Maja Shand, Glasgow City Archives & Glasgow School of Art



## ABOUT MAJA

I am a Community Engagement and Outreach trainee, based jointly with Glasgow City Archives and The Glasgow School of Art archives. I studied English and Comparative Literature at the University of Glasgow and lived in Berlin for several years, where I worked as an editor, translator, and LGBT (Lesbian, Gay, Bisexual, Transgender) community organiser.

Two years ago I returned to Glasgow to study Community Learning and Development. During this time I carried out a practice placement at the Glasgow Women's Library, where I discovered the importance of social and political history to community work. Through designing and facilitating several community-based projects such as political literacy workshops and reminiscence sessions with local women, I have been inspired to explore alternative methods of documenting the experiences of communities that are underrepresented in 'traditional' archives.

My role has involved developing outreach activities and increasing the social media presence of the service to raise its public profile and increase awareness of our collections. My research has ranged from Belgian refugees during WW1 to the Scottish Women's Hospitals and 'Red Clydeside'.

I have also had the opportunity to pursue my interest in LGBT history by designing a workshop for LGBT History Month. In the future, I hope to encourage more synergy between the heritage and community sectors. I'm particularly interested in working with LGBT and BME (Black and Minority Ethnic) communities to help develop collections that reflect the diversity of lived experience in contemporary Scotland.

## ABOUT THE SERVICES

Glasgow City Archives serves to collect, preserve and provide access to the historical records for the city. As well as the official records from Glasgow City Council, the collections have expanded to include records from private individuals, families and organisations based in or around Glasgow. They include: architectural plans dating from 1885 (from tenements to council schemes, to designs from Charles Rennie Mackintosh); records from over 300 schools; over a million poor relief applications; kirk session records; personal and estate records; business records from Fairfield Shipbuilding & Engineering Co Ltd, MacFarlane Engineering Co Ltd and Mitchells, Johnston & Co solicitors, among others.

We are the largest local authority archive in Scotland, with around 30,000 linear metres of records. As well as dealing with remote enquiries from all over the world, the archivists supervise a busy public searchroom, host various events and contribute to social media.

The Glasgow School of Art's archives and collections are an outstanding resource for the study of art, design, architecture and art education.

They comprise of a wide range of material from the School's institutional archives to artworks and architectural drawings, textile pieces, plaster casts, photographs and furniture. Our holdings also include a large number of items by Charles Rennie Mackintosh, giving us one of the largest Mackintosh collection held in public ownership.

# SKILLS FOR THE FUTURE

Paul Fleming, University of Edinburgh Research Collections



## ABOUT PAUL

Before returning to education I was employed in a variety of occupations, including screen printing and promotions. I developed a passion for learning which led me to studying at the University of Edinburgh. I undertook a course run in conjunction with the Lothian Health Services Archive. It was during this time that I was inspired by archives, the role of the archivist and the possibility of a career within this sector. I could not believe it when I heard about the Skills for the Future project as it presented an amazing opportunity for me to gain valuable, hands-on, experience within the field.

My traineeship at the Centre for Research Collections involves a mixture of traditional archive skills, outreach and community engagement. With the exciting prospect of helping others to engage with the collections, whilst also promoting the important role they play in preserving our heritage.

So far I have been involved in a number of exciting projects and events such as the #exploreyourarchives social media campaign and cataloguing the University's David Laing collection, which has helped me to develop confidence in traditional archive skills. It has also given me the opportunity to come into contact with some wonderful material and to appreciate just how varied archives can be. Currently I am working with a volunteer on a project for the Festival of Museums and looking forward to gaining some experience with other collections.

My ultimate goal is to build a future career within the archive sector.

## ABOUT THE SERVICE

The Centre for Research Collections (CRC) at Edinburgh University Library is unique in the world of cultural and heritage assets. It offers specialist collection management, curation, and outreach activities, alongside front-facing public services to access collections. We operate in a converged environment in which librarians, archivists, museum curators, conservators and digitisation staff work closely together on a day-to-day basis.

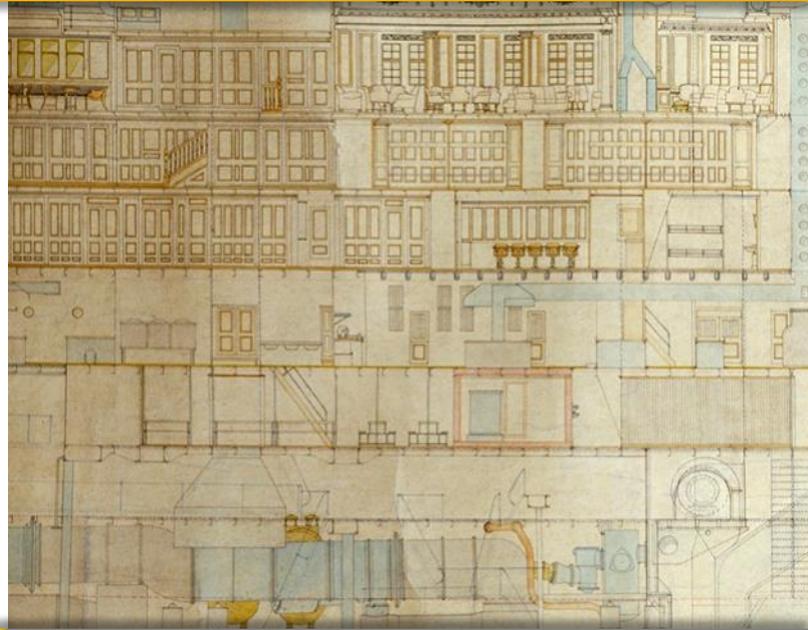
There are unrivalled resources in virtually every field of human endeavour dating from the first century onwards with particular strengths in western Medieval material, musicology, Islamic and Oriental manuscripts, the Enlightenment, Scottish and English Literature, the African continent, Architecture, the history of science and medicine to name a few. There are over 60 kilometres of internationally-important collections of rare books, manuscripts, archives and art. Services include expert advice from specialist curators, and assistance with developing new or existing courses and research projects based on the CRC holdings.

The collections offer major opportunities for learning, teaching, research and engagement. Our role within the University includes providing expert advice from our specialist curators to assisting in developing new or existing courses and research projects, all inspired by our rich and unique collections.

The public consultation area in the CRC is a spacious purpose designed search room and facilitates easy access to collection resources of all types for researchers.

# SKILLS FOR THE FUTURE

Mary Dunne, University of Glasgow Archive Services



## ABOUT MARY

I've taken a slightly circuitous route into archives via a degree in Fine Art and a career in TV production management. I've previously worked for small independent companies and large broadcasters such as Channel 4, making documentaries. I've also worked in the audience development sector, helping groups of socially excluded young people in Edinburgh engage with the arts. With an active interest in archives and social history, Skills for the Future is a brilliant opportunity for me to gain an entry point into the archive profession.

The goal of my traineeship is to understand the theory and methodologies of digital preservation. The archive acts as the guardian of the University's collective memory and born digital records need active management if they are to be preserved and accessible to future generations. I have been researching current best-practice and investigating initiatives taking place elsewhere. Digital preservation requires good communication and cross-departmental collaboration. I have been working with colleagues in the Digital Library, the Humanities Advanced Technology and Information Institute and Research Data Management, exploring systems, technologies and workflows for successful digital preservation. I have also been working with the Digital Preservation Coalition, who are also partners in my traineeship, and have benefitted from attending their events and meeting with professionals working in digital preservation. I am looking forward to sharing the knowledge I gain in this traineeship and making a contribution towards the advancement of the University's digital preservation strategy.

## ABOUT THE SERVICE

University of Glasgow Archive Services is the central place of deposit for the records of the University, its predecessors and affiliated bodies, created and accumulated since its foundation in 1451.

Archive Services acts as the guardian of the University's collective memory as revealed in the records of management, administration, staff and students. Our oldest records are charters dating from 1304 conveying land and privileges that eventually came into University hands.

We also hold one of the biggest collections of business records in Europe, reflecting the contribution and breadth of activity that Scotland's business, industry and enterprise has made past and present in the world economy. The collections of shipbuilding records, many held on behalf of National Records of Scotland, is unrivalled and includes those of John Brown of Clydebank (builders of the *Lusitania*, an interior plan of which can be seen on the front of this card), William Denny of Dumbarton and Scott's of Greenock, the world's senior shipbuilder.

In total, Archive Services holds over 1000 collections, spanning more than seven centuries. Our archives are an excellent source of information for the University's own history and for the history of Glasgow, Scotland and indeed the world.

The records are open to the public five days a week and are well used by both the local and international academic community as well as enthusiasts, local and family historians.

# SKILLS FOR THE FUTURE

Sharon Kelly, University of Dundee Archive Services



## ABOUT SHARON

My traineeship with the University of Dundee Archive Services focusses on Outreach, Community Engagement and Digitisation, gaining an understanding of current theory and best practice. The skills I have acquired under the guidance of highly skilled archive staff will prove invaluable when pursuing future employment. I have also completed an online distance learning module in Outreach and Education facilitated by the Centre for Archive and Information Studies at the University of Dundee.

Now about 8 months into the 51 week scheme, I have welcomed every opportunity to apply my learning. Writing short articles for publication, such as 'Discovering Business and Industry in Dundee' (ARC magazine) and 'Skills, Study & Science' (Retour magazine), has allowed me to explore and become familiar with the breadth of collections held in the Archive as well as develop my writing skills. I have relished physically handling collections whilst developing core archival skills such as accessioning, appraisal and cataloguing.

I recently mounted an exhibition, comprising eight panels and a display case, highlighting the importance of the sciences from the formation of the University in 1881 to the present day. This involved researching the topics, selecting and manipulating the images and writing text and captions. I have used social media platforms to promote the collections and assisted with the design and delivery of workshops for visiting school children and students. The Skills for the Future programme will provide me with a solid foundation on which to carve a future career in the archive and heritage sector.

## ABOUT THE SERVICE

The University of Dundee Archive Services forms part of the department of Culture & Information. The main aims of the department are to secure the long-term preservation of the University collections and selected institutional and personal records, to promote the use of the collections and to support the core institutional aims of research, teaching and learning. We also support the current business of the University through the provision of information from the collections and preserve the University's corporate memory. The collections are used in marketing, to promote the University and to engage with the local and wider community.

We hold material relating to the University and to individuals, industry and organisations in the Tayside area and beyond. Our collections are of interest to a wide range of users and cover many subjects, aiding research into education, religion, social, cultural, environmental and business history, medicine and health, and local and family history. We are particularly proud to hold one of the largest collections of textile records in Europe relating to the jute and linen industries in Dundee and India. As the repository for National Health Services Tayside, the archives hold a wealth of records relating to local hospitals and asylums. The Michael Peto photographic collection is one of international significance and includes images of famous figures from post-war Britain involved with politics, music (including The Beatles), ballet and the arts.

As a host organisation, facilitating the workplace learning of our trainee has helped to reinvigorate our approach to outreach activities.

# THE JURA TIME MACHINE

Following the conclusion of the small community of Jura's award-winning oral history project, Jura Lives, the island is gearing up for further digital expressions of their local heritage. They are looking to research and consult on a raft of proposals, going under the banner 'The Jura Time Machine'. The idea is for a number of low-impact portals, physical and virtual, designed to increase access to the archive materials held on the island, plus some items from national collections, and some newly originated content.

In one aspect of the new project, the Jura Development Trust are working with Danilo Giglito from the dot.rural programme at Aberdeen University on training and enfranchising as many members of the community as possible using wiki-technology, with a view to creating the first locally-dedicated wikipedia in Europe, the Jurapedia!

## JURAPEDIA

Jurapedia potentially offers resident and dispersed islanders a framework with which to build a digital archive from below, and to support a collective digital presence which is both perennially current and isolation-defying. 'Wiki-software's easy-to-use and open nature enables voices not usually represented in governmental heritage projects to tell their own history and pour their memories into formal yet dynamic activities. It's wonderful!' says Giglito.

## CROWD-FUNDING

The island has started a crowd-funding campaign in order to support the research and development. There is more detail about the work and outputs they envisage on their page: [www.fundsurfer.com/project/the-jura-time-machine](http://www.fundsurfer.com/project/the-jura-time-machine). The immediate target is to raise £3,000 before 10 July.

Jane Carswell, who has been co-ordinating the campaign so far says, 'It has been really interesting trying to build momentum and get the community to become stakeholders in these initiatives at such an early stage. I hope we will succeed because although as an island we can feel limited by our pre-industrial age infrastructure, digital developments are an opportunity for us to really get on the front foot and meet the rest of the world on our own terms.'

If you use Facebook, you can help spread the word by sharing the page:

[www.facebook.com/prelaunchjura](http://www.facebook.com/prelaunchjura)  
timemachine.

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JANE CARSWELL  
Jura Lives

“  
... a collective digital presence which is both perennially current and isolation-defying.  
”





# THE RECORDS MANAGEMENT MESSAGE

## IT'S GOOD FOR BUSINESS

**Influencing decision makers to realise that records management really does matter.**

Perhaps the link has not been made before but Thomas Gray's oft-quoted *Elegy* could have an uncomfortable message for where records management generally finds itself today: *Full many a flower is born to blush unseen, And waste its sweetness on the desert air.*

Alright the sweetness, perhaps even the blushing, is a bit of an exaggeration but the point stands. We know the cold reality. Records management is more often out of sight and out of mind than at the forefront of the minds of decision makers.

We can accept the situation while sighing and muttering in the background or we can choose another course. The Archives and Records Association is showing the way in its well-thought-out 'Don't Risk It!' campaign. It is providing the guidance and telling points with the potential to persuade decision makers that listening is in their business and personal interest. For example, organisations with Information Governance in place lower data costs by 51 per cent.

There's certainly the beginning of a business case.

On 18 February 2015, the 'Don't Risk It!' campaign

was hosted by KPMG at Canary Wharf. The speakers were all impressive: from ARA President Caroline Williams, through Stephen Bonner (a KPMG consultant specialising in technological risk) and Graham Smith, the UK Deputy Information Commissioner (a wealth of experience), to the hands-on champions of culture change and records management profile-raising in Gillian Acheson and Deidre Allison of the Belfast Health and Social Care Trust.

The core message at Canary Wharf was that robust records management is not a marginal extra but something central to the proper operation of any organisation, be it large or small. It is not some professional nicety. Organisations would be well advised to take on board that simple but transformative point. Decision makers might stop and think that the cascade of data created in this most technological of eras and total dependence on data have all the potential to undermine any business.

Of course, any organisation can plough on blindly and hope that pure luck means there is no major disaster. If the luck seriously runs

*"The Archives and Records Association is showing the way in its well-thought-out 'Don't Risk It!' campaign."*

out ... well, we'll all doubtless read about it.

ARA is to be warmly congratulated on the campaign for seeking to influence decision makers to realise that records management really does matter. In Scotland, the Scottish Council on Archives has thrown its weight behind the campaign and issued a joint letter with ARA Scotland that is landing on the doormats of public authorities. The ARA role in training and CPD and its emphasis on the archivist or records manager as a key asset within an organisation are highlighted. The SCA provision of records management tools that help business efficiency and compliance with the Public Records (Scotland) Act 2011 is set down clearly.

So are we going to blush? Will the sweetness be wasted on the desert air (or more likely in a musty basement)? Not if the ARA or the SCA have their way. 'Don't Risk It!' is aimed at decision makers, and rightly so, but archivists and records managers need to grasp the challenge and take up the slogan with fervour. If you had just 60 seconds to put the case to a CEO or Director what points would you make confidently and fluently? If that question makes you even slightly uneasy, go to the ARA website. Always be ready to be persuasive. Your organisation could depend on it.

*"... archivists and records managers need to grasp the challenge and take up the slogan with fervour. If you had just 60 seconds to put the case to a CEO or Director what points would you make confidently and fluently?"*

## NEW UPDATES TO SCARRS

The Scottish Council on Archives' Records Retention Schedule resource (commonly known as SCARRS) has undergone a minor spring clean. We have: Corrected some errors and duplications; Added new records series for contract registers, electrical safety inspections and incident response debriefing; Amended downwards the retention period for emergency plan training. The updated schedules (marked v2.1) can be assessed from our website at: [www.scottisharchives.org.uk/scarrs](http://www.scottisharchives.org.uk/scarrs).

SCARRS is a living resource for records managers across all sectors in Scotland. It requires your feedback to keep it current and useful. Most of the changes in this review were based on comments from the community. Of course, for most record series there is no statutory retention period, so SCARRS relies on practitioners and users to identify and propose appropriate retention periods for the records they work with.

If you have any comments on the schedules – whether it is an addition, an amendment, a correction or a healthy disagreement – please get in touch at:

[contact@scottisharchives.org.uk](mailto:contact@scottisharchives.org.uk).



# UNDERSTANDING THE AUDIENCE

Alison Diamond makes a request for support with her analysis of the current users of Scottish archives.

I am delighted that, as a follow-on to my Clore Fellowship, I am about to embark on a short piece of research into the diversity of users of Scottish archives. My aims are to achieve an informed perspective on the current users of archives, to identify gaps or communities which are conspicuous by their absence, so to speak, and to make recommendations as to how archives can be made relevant and accessible to these groups. To achieve these aims, I will need assistance from the archives sector in Scotland.

Working outside the sector for the last few months, I have become very aware of the lack of attention we appear to pay to our audience in contrast to the focus given to them in other arts and cultural organisations. Whilst I appreciate the value of archives, used or not, to history, it seems to me that knowledge about our users is essential to enable us to be accountable to our funders and to our communities, and should inform many of our central services, from cataloguing to digitisation to education and exhibitions.

My plan is to collect data on users of Scottish archives routinely collected by archive services around the country, both for those users who visit search rooms in person and for those who use our online services. I hope to supplement this data with an online survey. The data collected will be analysed to build up a picture of current users of our services – and to identify non-users, by analysis and absence. By directly engaging with non-users, I wish to understand the reasons why they do not currently engage with

archives and to establish how this might be changed.

To achieve this plan, I will need the assistance of colleagues throughout Scotland. Ideally I need to access the data you currently gather on users, from reader ticket applications to web-trends. Once my survey has been created, I will also need you to share the link for and promote the survey with friends and users. I will be contacting many of you personally to ask if you can help, and will be very happy to visit your archive to discuss what I hope to achieve. I am also happy to assist in collating data if it is not in a format which can be readily shared.

And what do you get out of this? I hope that by the end of the project (by March 2016) I will be able to share with you a really useful analysis of who does and who does not currently use Scottish archives, and a perspective on how we record and measure usage. I will have identified reasons why non-users do not engage with archives and will make recommendations as to how we might change this to ensure that our services are truly accessible to all.

I really hope that the results of this research will be of interest to you and your service, and that you will be able to support it by sharing your data. Please don't feel that you need to wait for me to contact you. You can/should direct queries, requests for further information or any other messages to me via email: gwod10@gmail.com. Thank you in advance for your support and assistance.

ALISON DIAMOND



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

E [CONTACT@SCOTTISHARCHIVES.ORG.UK](mailto:CONTACT@SCOTTISHARCHIVES.ORG.UK) T +44 (0)131 535 1362

A GENERAL REGISTER HOUSE 2 PRINCES STREET EDINBURGH EH1 3YY

A Scottish Charitable Incorporated Organisation (SC044553)