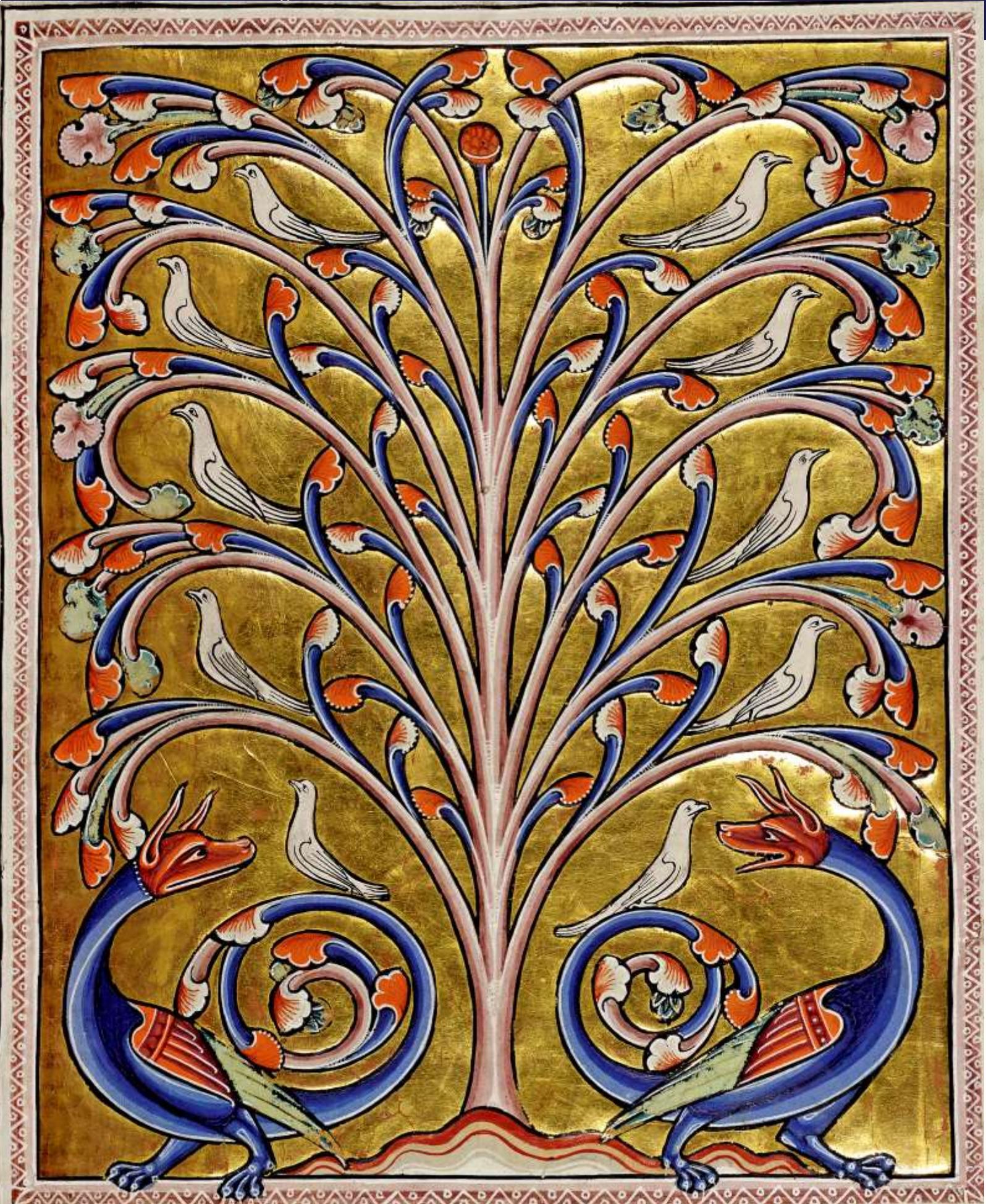


BROADSHEET

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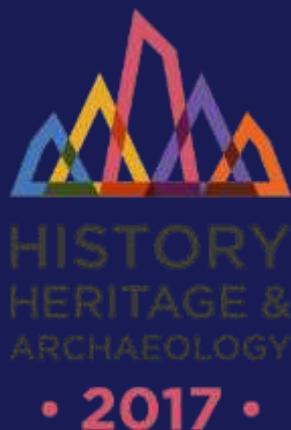
With 2016 fast coming to an end, and it has been a year that is likely to be of interest to researchers of the future, it is an ideal time to reflect on the variety of Scotland's archives. The Year of Innovation, Architecture and Design has showcased not only the richness of the national story, but also the myriad of Scotland's collections. This issue we feature a number of articles that celebrate this diversity, looking at such disparate items as textiles, banknotes and technical drawings.

We also look forward to 2017 and the Year of History, Heritage and Archaeology, and (slightly) further afield to Hull's Year of Culture.

2016 has been a busy and varied year for us, and we look forward to what the new year brings.

With our very best wishes for the festive season.

The Editorial Team



Cover Image:

The magnificent cover image comes from the *Aberdeen Bestiary*. It shows the mythical *Perindens Tree* which, according to the *Bestiary*, 'is a tree in India... its fruit is sweet throughout and exceedingly pleasant; doves delight in it and live in the tree... Dragons cannot approach the tree or its shadow...'

To find out more about the perindens tree and the *Aberdeen Bestiary*, click [here](#).

Image courtesy of Special Collections, University of Aberdeen, all right reserved.

Contributors: Oliver Allies, Sally Chalmers, Kiara King, Fiona Matrundola, Sarah Middleton, Helen Taylor, Peter Trowles, Simon Wilson, and Siân Yates.

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Silent Night

Sally Chalmers, a Skills for the Future trainee at Midlothian Council Archives, has made a timely discovery in the stacks. She reports on a Christmas message from the Front.

On a cold evening under a bright full moon four soldiers huddle round a fire. It is *La Guerre*, 1914-15, a war which, according to most people, should be over by Christmas. The boys of the 'Dandy Ninth' are sending Christmas cards from "Somewhere in France", signed by fellow soldiers rather than cards sent from home and their families. Many of the



men who signed this card will never make it home: William Goodfellow was killed in action in April 1917 two years after signing his name. Perhaps that is why Captain Frederick R. Lucas saved this Christmas card from his sergeant. He tucked it inside one of his scrapbooks, and following his death it was donated to the Midlothian Council Archive. Where I found it.

As the learning and outreach trainee for Midlothian Council Archives, it is my job to pull the fascinating stories out of the archives we hold. In the first three months of my traineeship, I have been lucky to have spent most of my time delving into the archive and researching our collections. I have found some amazing gems including a letter from Eleanor Roosevelt. I have also enjoyed investigating more local treasures such as the detailed scrapbook of interesting

local characters kept by the Black Family.

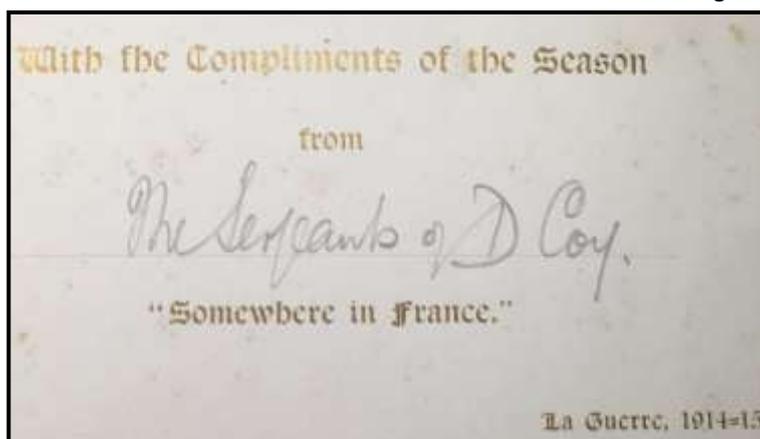
I have found that even small pieces of ephemera, such as this Christmas card, contain an amazing mine of information and stories that would prove interesting to a variety of stakeholders. It contains the names and ranks of ten soldiers in the 'D' Company of the Ninth battalion of the Royal Scots. These details make it

invaluable for local and family history research. The image on the front also offers interesting insight. The black and white drawing of the kilted soldiers was likely done by an artistic member of the regiment. Is it a soldier's eye view of what life was like during the war or is it a rose tinted image designed to please the folks back home?

Each piece in our archive has a myriad of stories to tell, but often these stories are rendered invisible to the local community by the physical and perceived barriers which can bar access to the archive. In the New Year, I will use my research on the archives to develop resources for local schools as well as to reach out to other user groups. These projects will

hopefully encourage the community to delve deeper into the archive as I have done and discover their own stories.

Sally Chalmers



And the Winner is. . .

Leading organisations and practitioners in Digital Preservation came together on 30th November at the Wellcome Collection in London, for an evening of celebration at the exciting Digital Preservation Awards 2016.

Hosted by the Digital Preservation Coalition (DPC) and introduced by the Chair of Judges, Adrian Brown of the Parliamentary Archives, the evening celebrated the achievements of those people and organisations who have made significant and innovative contributions to maintaining a digital legacy.

In a year which saw the greatest number and quality of nominations received to date, those selected as finalists faced tough competition from entries across Asia, Europe, North America, Australasia and the Middle East making this the most international competition so far.

Amsterdam Museum and partners saw off the Digital Repository of Ireland and Suffolk Record Office to claim the coveted *DPC Award for Safeguarding the Digital Legacy* with their high-profile project 'The Digital City Revives.'

While those entering the inaugural *DPC Award for the Most Outstanding Digital Preservation Initiative in Industry*, had tough competition against HSBC and their Global Digital Archive System which went on to claim the prize.

An innovative project from the Dutch NCDD/NDE partnership won the highly competitive *Software Sustainability Institute Award for Research and Innovation* for their efforts to 'Construct a Network of Nationwide Facilities', while The National Archives and Scottish Council on Ar-

chives shared *The NCDD Award for Teaching and Communications* for their joint 'Transforming Archives / Opening Up Scotland's Archives' training programme. Dr Anthea Seles of University College London took the prize for *The Most Distinguished Student Work in Digital Preservation*.

2016 was another first for the *DPC Fellowship Award* which was presented to Brewster Kahle of the Internet Archive, which this week announced it would be safeguarding its own digital collections creating a mirror archive in Canada. 20 years after the Internet Archive was founded, the award recognised Brewster's sustained personal contribution to digital preservation, his generously shared insights and his ongoing collaboration for the widest possible benefit.

'The number and quality of applications this year has been astonishing,' said Chair of the DPC and Deputy Keeper of the Records of Scotland, Laura Mitchell. 'We are absolutely delighted to see that the Digital Preservation Awards has become a prestige event with such a reach that it unites or-

ganisations across the world in a common goal to make our digital memory accessible tomorrow. Our winners tonight don't just demonstrate excellence in digital preservation, but in collaboration and inspiration; they are truly worthy of their accolades.'

The full list of winners can be found [here](#), and a video of the event [here](#).

“SCA is delighted to share the award with TNA, as it highlights the shared approach of our project and the support we have received from our partners to deliver such a successful programme. We thank everyone involved.”

Irene O'Brien, Chair Scottish Council on Archives

Sarah Middleton, Digital Preservation Coalition



Marcel Ras of the NCDD and Margriet van Gorsel of the Dutch National Archives present Emma Stagg (The National Archives), Audrey Wilson and Victoria Brown (both Scottish Council on Archives) with the Award for Teaching and Communications for their joint project 'Transforming Archives/ Opening Up Scotland's Archives.'

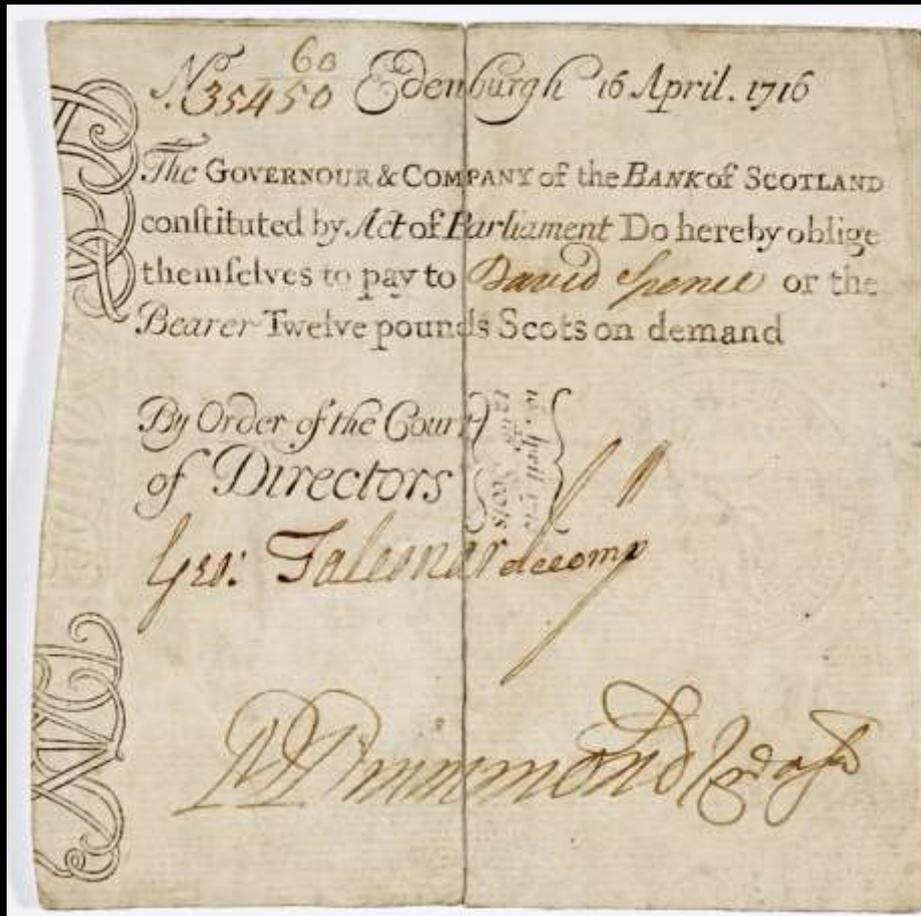
Take Note: A Closer Look at the Artwork in your Wallet

Banknotes: we all use them, sometimes lose them, and occasionally put them through the laundry. But have you ever stopped to take a closer look?

A modern banknote is a hugely sophisticated piece of design and technology. Enormous effort is put into not only making them look attractive and visually pleasing, but also into incorporating clever and ingenious security features to guard against counterfeiting.

Banknote design has evolved over hundreds of years. The first banknotes in Scotland were produced in the late 17th century by Bank of Scotland. Founded in 1695, the Bank issued its first notes in March 1696, in denominations of £5, £10, £20, £50 and £100. Pound notes weren't introduced until 1704.

These early notes were uniface (one sided) and very simple in design. The basic elements were engraved and printed, with details such as the date and serial number written in by hand. This made them very susceptible to forgery. The earliest known instance of banknote forgery in Scotland occurred in 1700. A former university student from Edinburgh, Thomas McGhie, altered a Bank of Scotland £5 to make it a £50. He fled to England and was never caught.



Early Scottish banknotes, like this Bank of Scotland 12 pound Scots (£1) from 1712, were uniface (one sided) and very simple in design. Photograph by Antonia Reeve

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To counteract forgery, banknote design became increasingly sophisticated. Ornate pictorial vignettes were introduced, and elements of colour. The introduction of steel printing plates in the 1820s allowed for much finer engraving, well beyond the skill of many would-be forgers.

The arrival of photography into mainstream culture proved a huge challenge to banknote producers. Photographic forgery was a major concern in the latter part of the 19th century.

The banks countered this by the addition of more complex coloured elements to their notes. Bank of Scotland went so far as to engage a Professor of Chemistry in the design of its 1885 banknote. Alexander Crum Brown conducted a series of experiments using multiple layers of colour. Satisfied, he pronounced the new note 'forgery-proof'. But three years, a fake one came to light. How could this happen? Eventually the culprit was discovered. John Hamilton Gray Mitchell had gone back to the methods traditionally favoured by forgers: old-fashioned engraving and colouring by hand.



Left: Caledonian Banking Company £1 note. The advent of steel printing plates in the 1820s allowed for much finer engraving.

The note features a vignette of Inverness, where the company was founded.

Photograph by Antonia Reeve. Copyright Lloyds Banking Group plc and Bank of Scotland plc



Above: The forger John Hamilton Gray Mitchell and, **right,** Bank of Scotland £1 note, 1887 – one of the very high quality forgeries of the 1835 issue produced by Mitchell. **Above right:** Mitchell's forgery equipment.

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The twentieth century saw further developments in banknote production and design, with the introduction of features such as microprinting, metal threads and fluorescent inks.

In the last 12 months we have witnessed an entirely new chapter in the history of UK banknotes. 320 years of paper notes is being brought to an end, with the advent of polymer. The Clydesdale Bank led the way, followed by Bank of Scotland, Bank of England and most recently the Royal Bank of Scotland. These new plastic notes will be more hardwearing, and will feature a whole raft of new security features.



Left: Union Bank of Scotland £20, 1942. The 'sunburst' feature in the background is formed of microprinting: minute printed lettering. The text is mostly illegible to the naked eye, but when magnified (above) all is revealed.

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Below: detail from the Bank of Scotland's new £5 polymer note showing image of the Bank of Scotland head office. A clear panel of plastic has been used for the windows.

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This doesn't mean any less thought has been put into their aesthetic appearance. Indeed the new Clydesdale £5, featuring Sir William Arrol and the Forth Rail Bridge, was shortlisted for International Banknote of the Year some months ago. And the new Bank of Scotland £5 has cleverly incorporated one of the new security features into the design of the note. The clear panel of plastic has been used as the windows in the image of the Bank's head office, the Mound in Edinburgh.

So next time you are taking cash out of your purse or wallet, before you hand it over, take a closer look – who knows what you'll find.

Siân Yates, Senior Archivist,
Lloyds Banking Group

Further information

The Bank of Scotland archive includes an extensive collection of Scottish banknotes, and banknote design records. This includes an example of the earliest surviving Scottish banknote from 1712, and the research notebooks of Professor Crum Brown for its 1885 banknote issue. Researchers are welcome to consult these records by appointment. Please email archives@lloydsbanking.com for more information.

From Plaid to Print: Conserving the Design

The Textile Collection at Heriot-Watt University's Scottish Borders Campus in Galashiels is a research resource focused on Scottish textile heritage. The collections include the archives of the Scottish College of Textiles, business records and pattern books from Scottish Borders mills, Bernat Klein, costume, lace, Paisley shawls and printed material from the 18th century to present day. Some collections had originally been taken in by the College and after the merger with the University in 1998 became part of the University collections managed by Heritage and Information Governance. Over the last decade we have embarked on several major projects to conserve and publicise some of the most significant part of our collections – Donald Brothers, J & A Ogilvie and Paisley shawls.

One of the most extensively used collections is Donald Brothers of Dundee. From the 1890s this manufacturer of furnishing fabrics had moved from producing canvases for the shipping industry to arts and crafts inspired printed and woven curtain and upholstery fabric. The University's collection spans from 1896 to 1973 and provides a very comprehensive range of styles and genres which makes it very valuable for teaching. The company also used some well known designers such as Marion Dorn, Marian Mahler and Robert Stewart, and was highly thought of for the quality of the fabric and designs, which has also resulted in quite considerable design history research interest.

The collection includes 700 large fabric samples which had been stored folded for many years. The creases were quite noticeable and deeply embedded with dirt which in the long term would cause irreversible damage to the fabric. With the support of funding from the Esme Fairbairn Trust and Museums Galleries Scotland half the samples were cleaned, flattened, photographed and rehoused flat in a bespoke case provided by Conserva-

tion by Design. The conservation, while seemingly quite simple, has made a considerable difference to appearance and condition of the fabric and at least one piece of each design has been conserved. The next stage of this project will be to obtain funding to complete the project and conserve and rehouse all the samples.

J & A Ogilvie was a gentlemen's drapers shop in the Edinburgh High Street, founded in 1832. The company was bought by George Harrison, Lord Provost of Edinburgh in 1863, and two sample books dated 1834-1841 and 1856-1860 formed part of this collection which was donated in 2004. The earliest book in particular was extremely fragile but included very early hand woven tweed and beautiful printed and woven silks intended for waistcoats.

The research significance of the volumes was immediately apparent. In Fiona Anderson's recently published book *Tweed (Textiles that Changed the World)* she emphasises the research significance of the volumes. Very few pattern books for this period have survived and the 1834 volume is the oldest in our collection. With support from the Radcliffe Trust, the volumes were cleaned and repaired and can now be used for research with care.

The third project was rehousing and ultimately curating an exhibition of our Paisley shawl collection. Many of the 117 shawls in the collection are attributed to the long forgotten Edinburgh Kashmir shawl industry and date from 1790s to 1860s. Overall their condition is good but the shawls had also been stored folded since their deposit with the College in 1973 and again the creases were quite embedded and noticeable.

Printed Whytely
Design Book at
Gt. Fm. 6
J
Paisley Exhibition
10/3/07

Larger shawls, known as plaids, can be up to 2 x 4 metres in size so rolling the shawls was the best storage option. In 2004, with support from Museums Galleries Scotland, the shawls were rolled around acid free cardboard tubes and stored in specialist racking. This also gave us the opportunity to improve the storage of other very large fabric samples such as Bernat Klein, Donald Brothers and tartan.

One legacy of the project was that we could see how beautiful the shawls were but lacked the proper exhibition space to show them in all their glory. In collaboration with Live Borders Museum Service, again supported by Museums Galleries Scotland, A Passion for Paisley has been a range of activities around the heritage and legacy of the iconic Paisley design including an exhibition of the shawls at Hawick Museum, talks and a study day. One exciting part of this project has been the opportunity to actively involve fashion Technology students who made facsimile toile costume to show the correct silhouette for shawls on mannequins. The condition of the shawl had also greatly improved with correct storage and the creases have largely been eased out.

The Textile Collection is open for consultation by appointment. If you would like to use or know more about the collections please contact heritage@hw.ac.uk or ring 0131 451 3218.

**Helen Taylor, Archivist
Heriot Watt University**

Background: *Mirella* by Bernard Adeney (1938) and previous page background: *Coopersale* by Eva Crofts (1936), from Donald Brothers Collection. Below left: tweed swatches from the Ogilvie pattern book. Bottom right: A Passion for Paisley Exhibition. Images courtesy of Heritage and Information Governance, Heriot-Watt University. Photography by Douglas McBride



Understanding Technical Records

As we reach the end of 2016 and the Scottish Government's Year of Innovation, Architecture and Design it seems appropriate to reflect on the technical records we all have in our collections that provide evidence of designs, innovation and architecture to encourage their understanding and celebration.

At the Ballast Trust our definition of technical records refers to those plans, drawings and photographs typically found in business archive collections such as those for the construction, engineering, architectural, design and manufacturing industries. These records provide evidence of the creation and development of a product or structure and will complement the administrative records for a full understanding of business operations. However technical records, particularly in the form of architectural plans, also appear in many different types of collections held by repositories across the archives sector.

The Ballast Trust has, since its establishment in 1988 by William Lind, acted as an advocate for technical records. Bill set up the Trust in the belief that that an organisation was needed which would have a central interest and function in providing a rescue, sorting and cataloguing service for business and industrial records which were otherwise at risk of neglect or destruction. Within this broad field the Ballast Trust would have a special focus on improving the understanding and importance of technical records in the day to day operation of Scotland's industries. This is a role that the Ballast Trust continues to carry out today. As Archivist I regularly give talks on understanding technical records and champion their preservation and use.

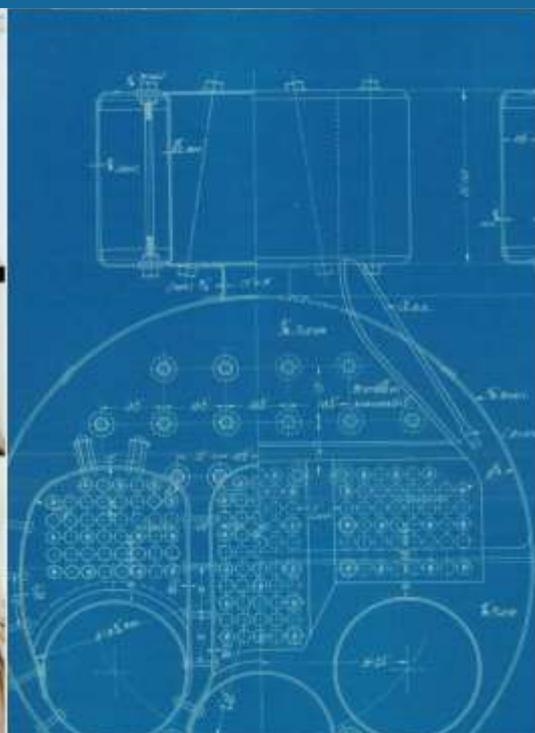
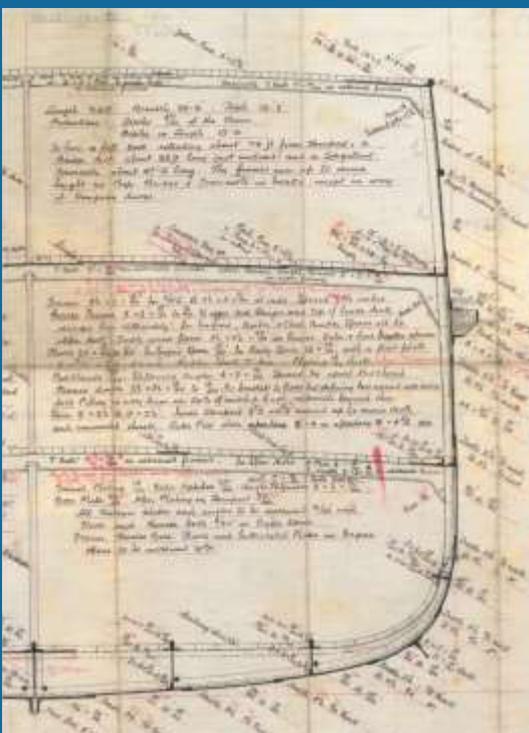
By encouraging their understanding and celebration we hope to address some of the factors that can deter archivists and users from engaging with technical records. We understand that these types of collections are often voluminous, refer to technical subject matters and that therefore their appraisal and description can appear daunting. One way to tackle this is to make use of subject specialists. One of the achievements of Bill and his team in the early days was the development of processing techniques that made use of volunteer knowledge to enhance understanding of technical records. Volunteers from a variety of backgrounds (engineers, draughtsmen, railway enthusiasts, naval captains and shipbuilders) have willingly shared their experience of different industries to help us understand the subtleties of complicated technical drawings and records.

However, if you don't have access to a team of knowledgeable volunteers there are some simple principles of approach that can be applied to all types of technical records to aid in their understanding and management. We have always been pleased to offer advice to colleagues who are dealing with collections of technical records as well as our processing service if appropriate. Recently we have developed and published guidance to share the knowledge and working practices that we have developed with a wider audience. To this end a general guide to understanding technical records along with some industry specific appraisal suggestions are now available on our website.

Colleagues can view the guidance at www.ballasttrust.org.uk and follow us on twitter for our latest news @ballasttrust

**Kiara King, Archivist
Ballast Trust**

Left to right: detail of Midship Section plan for SS Magpie built by A & J Inglis in 1898, The Ballast Trust; Plan Storage; detail of Boiler plan for ST Flying Scotsman built by J. P. Renoldson & Sons in 1898, The Ballast Trust



The Rise of Glasgow's Mackintosh Festival

Over the past 20-30 years the profile and reputation of Glasgow-born architect, designer and artist Charles Rennie Mackintosh has reached unprecedented levels both at home and abroad. There have been numerous national and international exhibitions of his work, often accompanied by catalogues and associated publications, together with various conferences, seminars and other public events.

From 1980 onwards, representatives from all of Glasgow's Mackintosh properties (including those in private ownership) in partnership with institutions in possession of related art and design collections, began to collaborate under the auspices of the *Mackintosh Heritage Liaison Committee*. Here the main focus of the committee was to further encourage the undertaking of academic research into the study of Mackintosh whilst ensuring that the surviving built heritage in Glasgow be safe-guarded and enhanced. Remarkably this was still at a time when the long term future of some of Mackintosh's very few extant buildings remained under threat.

Following its successful tenure as European City of Culture in 1990, the importance of Mackintosh's legacy to Glasgow's thriving cultural economy became increasingly apparent. Members of the Liaison Committee undertook 'learning journeys' to Barcelona and Chicago (to review the cultural promotion and economic impact of Antoni Gaudi and Frank Lloyd Wright on their respective cities)

and shortly after, in 2006, established the first ever Glasgow-wide programme of Mackintosh-related events to encourage participation and public engagement at a time (in October) when the traditional summer tourist season had come to an end.

Since its inception, the city's Mackintosh Festival has grown substantially and now encompasses an even wider range of activities including exhibitions, talks, workshops, children's activities, music and theatre. The role of museum curators and archivists alongside property owners and building managers remains central to the diversification of the enhanced public programme.

In 2009 the previously ad-hoc Liaison Committee was formally constituted as the *Glasgow Mackintosh Group* (www.glasgowmackintosh.com) and with the continued support of tourism organisations such as Glasgow City Marketing Bureau and Visit Scotland, Glasgow's Mackintosh Festival has become a regular fixture on Scotland's thriving cultural calendar. In addition, a recent independent review of Mackintosh's potential cultural and economic value to Glasgow and to Scotland as a whole, points towards the need for larger and more sustained activities with available museum and archives collections continuing to play an important role in generating this additional growth.

Peter Trowles, Mackintosh Curator
Glasgow School of Art



Clockwise, from above: Mackintosh Festival 2016, press launch at The House for an Art Lover. Photo ©Martin Shields; Mackintosh Festival 2015 programme; 'Mackintosh the Innovator'. Schools Competition, prize winners, St Enochs Centre, Glasgow 2016



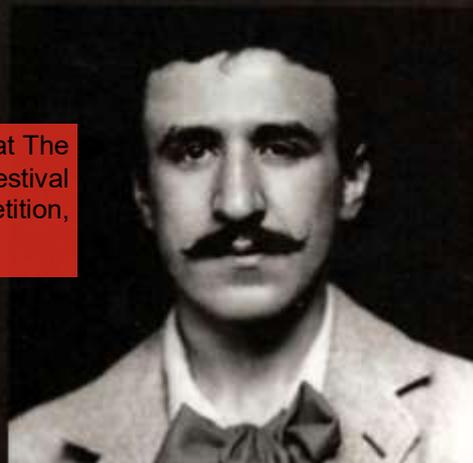
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Hull was announced as the second city to be UK City of Culture after Derry/Londonderry was awarded the title in November 2013. The scheme, echoing that of European City of Culture, seeks to use culture as the focus for regeneration. Later in 2017 a third city will be awarded the title for 2021. The year has been divided into four 'seasons':

January-March: *Made in Hull*

April-June: *Roots to Routes*

July-September: *Freedom*

October-December: *Tell the World*

The award does not come with its own dedicated funds but does come with the expectation of approaches to national funding agencies. A strong aspect of Hull's submission was the fact that it had already secured £18m from local organisations and businesses (this fundraising has continued the latest figure is over £31m) with the simple premise that the more funding that is secured the more that can be done. Another challenge faced is the simple fact that there isn't a blueprint that is simply moved from city to city. City of culture is what the city makes of it - and that includes the interpretation of what is culture!

In the last few years a large number of ideas have been conceived and proposed and it is an unfortunate fact of life that not all of them have secured funding. An unexpected consequence of so much going on is that you may attend a meeting to discuss project X and come away discovering that project Y (which you've never previously heard about) is also happening and needs your input!

As the projects have taken shape it has been necessary to maintain a very high level of confidentiality. This has been difficult for many members of the public who say they don't know what is happening. I can understand this frustration but releasing the programme in stages does mean that it creates a sense of anticipation. Critically it also means that as organisers we have more time to finalise details! We currently have an outline for what we hope to do in the last three months of 2017 but with these details not being released until August 2017 we still have time to get speakers confirmed and supporting events lined-up.

University Archives

The university archives will have several bites of the cherry - as a partner in the Hull History Centre we are actively involved in a number of exhibitions and events lead by the City Archives (a non-disclosure agreement prevents me from saying more!). In addition, we also have a number of opportunities to sup-



Top: Hull History Centre in the snow, with the Larkin Toad. **Above:** Portrait of Philip Larkin, poet and University Librarian. **Right:** Hollar Ante coloured map of Hull (1640). Courtesy of Hull History Centre, University of Hull: all rights reserved.

port activities being developed across the university. Our colleagues in the School of Arts have put together a programme relating to Hull authors that overlaps heavily with the university archives strong literary archive holdings. We will also be supporting the Antony Minghella retrospective season of films with a small exhibition from the archives highlighting related material that we hold that we hope will lead to greater teaching and research use of these collections.

Once in a lifetime opportunity

At the moment City of Culture represents a tremendous opportunity to do so much more than normal; not only in terms of our work but also to develop partnerships and contribute to other projects and initiatives across the city. I currently estimate that we will probably do more outreach and engagement work in 2017 than we would do in two or three 'normal' years. Another challenge we face will be to do everything we can in 2017 but to consider how we can maintain the momentum and the profile in 2018 and beyond.

The only drawback, and it is a huge one, is that this work is being done by the same small team - the permanent university archives team numbers just four staff. We are fortunate to be hosting two transforming archive trainees - 2017 will certainly be offering numerous opportunities for their digitisation and social media skills.

As a prime city centre location the History Centre is hoping to benefit from the estimated 1m extra visitors to Hull and a lot of effort has gone to make sure we have exhibitions and events all year long that will appeal to existing and new audiences alike.

One of the desired outcomes we identified from being City of Culture was a greater awareness of the History Centre across Hull and the East Riding. An important element that we hope will help us to achieve this has

been the provision of masterclass sessions for some of the 2017 volunteers who have been recruited to support the city in a similar fashion to the 2012 Games Makers. These sessions will be continuing throughout 2017 and means we will have a small army of advocates at events and locations across the city who know exactly what we do, what significant collections we hold and what services we offer visitors.

We are also working closely with the City of Culture team to "archive City of Culture". If you say it quickly it doesn't sound so bad.... but we are expecting to receive a huge born-digital archive of files that will allow everybody to study the how, why, what of it all - from initial proposal to delivery in what will be a hugely transformative period in the city's history.

2017 will be a year of opportunities and challenges - I hope much of it will be captured on the Hull History Centre's blog <http://hullhistorycentre.blogspot.co.uk/> and via various social media channels so like us, follow us and retweet us (please). If you are passing by - do stop and pop-in. The city will be having a year-long CultureFest and the History Centre will be right in the middle of it all. If we survive the experience, we will share it in 2018.

Simon Wilson, University Archivist

University of Hull

s.wilson@hull.ac.uk



Introducing Skills for the Future Cohort Three

In September we were delighted to welcome the third cohort of our Opening Up Scotland's Archives: Skills for the Future Traineeships. Now in its third, and final, year, our Heritage Lottery Fund grant has seen eighteen trainees join archive services throughout Scotland, from Dalkeith to Stornoway, and gain insight and understanding to the rich diversity of the nation's collections and the many skills a career in archives requires. To date, eight of the eleven trainees from Cohorts One and Two are now employed or perusing further education within the sector.

For more information on the programme, please click [here](#).

Collection Development & Outreach at Lothian Health Services Archive

Samar Ziadat

I have always had a keen interest in history and heritage, completing an MSc in Modern and Contemporary Art History, Curating and Criticism and at the University of Edinburgh. My academic studies are relevant to the field of archiving in that they have fuelled my passion for visual and written culture, history, and story-telling, also broadening my understanding of the politics of collection display.



However, it wasn't until I pursued an internship at Glasgow Women's Library (GWL) that I began to truly appreciate the impact that archives have on not only our understanding of the past and present, but on our ability to imagine possible futures.

I'm thrilled to have been chosen for this opportunity, and I've been so excited to come in to the archive every day and work with such a lovely team of people and such an amazing collection of objects.

To find out more about **Samar**, click [here](#).

Traditional Archive Skills at University of St Andrews

Catherine Hollebrandse

I have always been interested in history, and studied Modern History with languages for my first degree. My interest in working with historical source materials was strengthened by my experience working as a research assistant during my degree, converting references to quotations from sources in Gothic script for a book by one of my lecturers.



My traineeship at the University of St Andrews Special Collections involves me developing traditional archival skills including undertaking a cataloguing project, working on preservation of the collections and attending classes on palaeography, a skill which I can put into practice immediately in my cataloguing work. I am very excited to have this opportunity to develop new skills both in working directly with the wonderful collections at St Andrews, and in supporting others to access historical source materials relevant to their research and learning.

To find out more about **Catherine**, click [here](#).

Outreach at Midlothian Archives

Sally Chalmers

My love of the past was born from visits to museums and heritage sites. As a result I have always been drawn to material culture; I love looking at the tangible pieces of the past people leave behind from manuscripts to monuments. While at University I volunteered and worked in various museums as a well as briefly in University Special Collections where I got my first taste of an archive.



In my traineeship I will be designing educational resources based around archive materials. I will also be testing the resources designed by the previous Trainee and collecting teacher feedback. This traineeship gives me a chance to demonstrate that archive materials can be interesting, relevant and educational. I hope my work will open up Midlothian council archives and help it become a real asset to the local community.

To find out more about **Sally**, click [here](#).

Traditional Skills at Tasglann nan Eilean

Shona MacLellan

I have worked in the media industry for about 15 years. This included working as a researcher for a TV company where my role involved using archive material for documentaries. This made me realise how much I enjoy history, especially local heritage and culture. I decided it was time for a change.

My internship will be based on learning Traditional Archive Skills, such as cataloguing and preserving, with some outreach and education elements too. The projects I will be working on will not only be just about preserving the archives but also promoting them and the service that we can provide. I hope by the end of the year to have more skills and knowledge within the Museums, Archives and Heritage sector that will enable me to put to good use what I have learnt and studied.

To find out more about **Shona**, click [here](#).

Digital preservation at National Records of Scotland

Penny Wright

Working in Archives is a change in direction for me, coming from a background in broadcasting and most recently, digital on-demand television. Although at first the two industries may not appear to have much in common (one exalts the past and the other is very much concerned with the new), many of the underlying drivers are the same. The ability to tell our stories and present them back to ourselves is the main purpose of both, and it is this that makes working in Archives fascinating.

The project I will be working on is based in the Digital Records Unit of the National Records of Scotland, as part of the Digital Preservation Project. I will be working with local authorities to produce a set of guidelines on the best approaches for ensuring local authority records are kept, as part of their obligations under the Public Records of Scotland Act (2011).

To find out more about **Penny**, click [here](#).



Outreach at Glasgow City Archives & Glasgow School of Art

Jennifer Lightbody

I have come to my traineeship from a background in engineering. I was seeking a change in career and have a long interest in family and local history. I love finding and sharing new information, and a career in archives appealed to me. I carried out some work experience at the University of Glasgow and North Lanarkshire Heritage Centre, which gave me a flavour of the work that goes on in an archive.

The Outreach and Community Engagement post will give me valuable experience in how to take archives into communities and help groups manage their own archives. I will learn how to publicise archives online, including through social media, a different style of writing than I have worked with previously. I have already enjoyed being 'hands on', assisting at a WWI outreach event at Pollok Park and helping answer customers' queries.

To find out more about **Jennifer**, click [here](#).

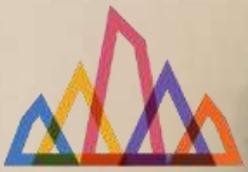
Digital preservation at National Records of Scotland

Ruth Marr

I was previously a Global Investment Manager at a multinational media agency in Spain. On returning to the UK I decided to move towards a career path that resonated with me on a personal level. Archiving soon emerged as an attractive option; my undergraduate degree was in History and Politics, and I enjoyed the time I spent researching at the National Archives and the School of South Asian Studies archives in Cambridge.

I am now the Digital Capacity Planning Trainee. The archival profession has undergone a dramatic transformation in recent years, as records are increasingly "born digital"; that is, they only ever exist in a digital form (emails, for example). There are distinct challenges when it comes to the safe preservation and storage of these records, and in some cases there is a gap in understanding amongst archivists about how best to manage and plan for the future with digital records.

To find out more about **Ruth**, click [here](#).



HISTORY
HERITAGE &
ARCHAEOLOGY

• 2017 •



The Ancestral Welcome Scheme

Ancestral tourism is an important market for Scotland, with an estimated 50 million people worldwide claiming Scottish ancestry including the key long-haul markets of North America, Australia and New Zealand. It is estimated that 213,000 trips are made per annum to Scotland by visitors who participate in ancestral research amounting to £101 million for the Scottish economy. VisitScotland have created a toolkit on the ancestral tourism market and is available [here](#).

The Ancestral Welcome Scheme has been updated and relaunched by VisitScotland, in partnership with the Scottish Ancestral Tourism Group. The scheme is open to frontline tourism businesses, such as accommodation providers, pubs and visitor attractions, who wish to help visitors seeking to unearth their Scottish roots. New to the revamped scheme, membership is now also open to archival services and professionals in the industry, especially those who offer specialised family history or genealogical assistance. A key objective of the scheme is to provide a co-ordinated network of ancestral tourism across Scotland. To achieve this VisitScotland is creating Regional Factsheets, allowing visitors to be signposted to key sources of ancestral

information in each region across Scotland.

Archives Services are encouraged and very welcome to join the Scheme as their unique collections offer a very enriching experience for ancestral tourists. The scheme will also allow tourists to recognise and make use of your service, and demonstrate the very real impact archives have on this developing market.

To join the Ancestral Welcome Scheme and have your service details added to a Regional Factsheet please complete the form available [here](#) and return it to [Fiona Matrundola](#). Local Authority Services can disregard section 3 of the form. There is no fee for joining the scheme.

The Ancestral Welcome Scheme capitalises on the growing interest in genealogy, and holds particular significance with 2017 being Scotland's Year of History, Heritage and Archaeology. In 2017, we celebrate the richness of Scotland's intriguing history, impressive cultural heritage and fascinating archaeology at exciting experiences and events.

Fiona Matrundola
VisitScotland

Value Added...

As economic pressure continues to be applied to many archive services, it seemed an appropriate and necessary time to reflect and review the Economic Impact Toolkit. Here, **Oliver Allies** of Wavehill, the independent monitoring and evaluation service for public sector projects and schemes, explains why the economic impact of archives is important and how the Impact Toolkit can help your service.

What is Economic Impact?

Economic impacts are effects on the level of economic activity in a given area. Analysis of these can be an important way for museums, archives, visitor attractions, events and other businesses to provide an indication of the value that they add to the local economy.

At a basic level, when assessing the economic impact of an organisation such as an archive or museum, economic impact analysis considers:

- The scale and geographic location of expenditure on **goods and services** by that organisation
- The scale and geographic location of expenditure on **employees** by that organisation
- The scale, geographic origin and length of stay of **visitors** and associated expenditure attributed to the operation of that organisation

ALMA-UK Impact Toolkit

The toolkit was initially commissioned by ALMA-UK in 2011 to establish a consistent approach to impact assessment across the sector. It was developed with an emphasis on maximising usability, providing a tool that is relevant to a range of individual organisations, but also allowing for data aggregation across the sector.

Since the creation of the initial toolkit, an updated version has been created which draws on the latest available evidence to inform the calculation of economic impact. This included the latest evidence of average visitor spending alongside relevant data derived from the CIPFA Survey of Visitors to UK Archives 2014.

When using the impact toolkit, organisations are asked to input data that relates to an organisation's expenditure on suppliers (and the location of those suppliers), their expenditure on employees (and the location of those employees) and details about visitors to that organisation (in this instance an Archive). The toolkit then performs a series of calculations to generate economic output data. This data is expressed:

Financially, i.e. the additional expenditure generated through operations

In terms of **employment**, i.e. employment levels and further employment generated through procurement and visitor-related expenditure

By **Gross Value Added**, to measure the additional contribution to the economy of that organisation

For more information and to use the Toolkit please click [here](#).

Oliver Allies



ALMAUK
ARCHIVES LIBRARIES & MUSEUMS ALLIANCE UK



Training and Development in 2017

Leadership Development Training

The Scottish Council on Archives is again pleased to announce that we are partnering with STAR CiC to deliver leadership and development training tailored to the archives and records management professionals. Based on feedback received from attendees at earlier workshops, this training has been created to specifically support and nurture the sector. No previous training is needed to attend, and as it is grant-based, it is only £15 (for SCA Members, £20 for non-members) including lunch and all refreshments.

The Workshop will enable archive and heritage sector leaders in Scotland to set up and run Action Learning Sets. This is a proven and powerful way of working with your peers to overcome workplace challenges, achieve objectives, develop new skills. We believe that Action Learning Sets are the most cost effective approach to learning and development. They are especially valuable in the current climate as they help to overcome many of today's common challenges, for example...

- ◆ "We have so many things to deal with at the moment, with so little time to work on them!"
- ◆ "These days, we have very little support within our organisation"
- ◆ "We have no money for formal training courses anymore"
- ◆ "It is really useful just to have time to think through and discuss problems and opportunities"

You will leave the workshop with the following:

- ◆ Specific actions to overcome challenges and/or achieve objectives,
- ◆ Enhanced listening and questioning skills and commitment to further personal development

The workshop will run in both Edinburgh (29 March 2017) and Glasgow (30 March 2017). Please click [here](#) for more details and to book your place

Disaster Planning

The Scottish winter is no stranger to inclement weather, so we are delighted to be able to offer two practical, half-day workshops, on ensuring that your buildings and records are secure from fire and flood.

Delivered by Emma Dadson of Harwell, January's session will give you insight into writing your disaster plan and advice on what to consider. Then in March, things will get a little more hands-on (and wet) as you put your plan into action with a practical session held within the National Records of Scotland's conservation department .

Writing Your Disaster Plan will take place in General Register House (2 Princes Street, Edinburgh, EH1 3YY) on 24 January 2017.

Testing Your Disaster Plan is at Thomas Thomson House (Bankhead Crossway North, Edinburgh, EH11 4DX) on 2 March 2017.

Each workshop will run twice each day, so please select from the morning or afternoon session. Morning sessions will run from 10:00 to 13:00, and the afternoon sessions, 13:45 to 16:30. Lunch will be available for attendees of both sessions from 13:00 to 13:45.

Cost: Each session is £10 for SCA Members (£12 for non-members), or £15 (£20 for non-members) for both workshops. For more information and to book your place, please click [here](#).

We are also pleased to announce that Harwell have extended their discount on their Priority User Service for Scottish archive services. Please click [here](#) for more information.

What's on in your archive?

There are so many wonderful engagement activities, events, talks and exhibitions happening in archives across Scotland. To help promote and share all these fantastic activities in one centralised place we have started up a 'What's On' page on our website. We are grateful to those of you who have provided us with information about your events so far, and we hope to continue to expand the page and include more events from all over Scotland, and really use this page to help promote all the wonderful activities taking place. So if you have something coming up, simply send us over a link to the event page, or some information that you would like us to include, and we will post it up.

Similarly, if you have any voluntary opportunities coming up in your archives, let us know and we will include these and help to promote the fantastic projects that you are undertaking.

Just send us a quick email to contact@scottisharchives.org.uk with a link or some details.

Visit the page and see what else is taking place in the archives: <http://www.scottisharchives.org.uk/discover/whatson>

W: WWW.SCOTTISHARCHIVES.ORG.UK

E: CONTACT@SCOTTISHARCHIVES.ORG.UK

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