

BROADSHEET

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

Spring 2018



Celebrating Scotland's Sounds

As the remarkable Connecting Scotland's Sounds programme comes to an end, we are delighted to devote much of our latest issue to some of the projects and events that have taken place, and also celebrate the nation's wider audio and visual collections. As you read through these articles you will immediately be struck by the rich diversity of Scotland's audio heritage, and the incredible potential sound archives have for engaging users and communities.

There will be very few readers who have not encountered the programme in some way, whether attending training or an event, or being part of one of the many projects it encouraged. The number of participants it has inspired is testament to the programme's success and the diversity of opportunities it provided. A special word must go to Amy McDonald, engagement and learning co-ordinator, who, alongside Alistair Bell, has been central to delivering the programme. We would like to thank Amy for all her efforts and enthusiasm, and wish her the very best as she takes up a new post with Historic Environment Scotland. As the following articles reveal, the legacy of Connecting Scotland's Sounds will long be heard by future generations.



Message from the SCA Director

I hope you enjoy this edition of Broadsheet. Connecting Scotland's Sounds has been an inspiring project which has demonstrated the potential for sound archives to bring people together through workshops, conversations, podcast and opportunities to hear a diverse range of voices from all backgrounds.

Since taking on the role of Director of SCA in December 2017, I have learned a lot about the power of archives – sound, written, film and photographic – to connect people through time and to shape not only our understanding of the past but also how we determine our future. As part of our exploration of the wider social, cultural and economic impact of archives, SCA is planning to hold a conference of 'why archives matter' later in 2018. Details of this event will be released in the summer. A significant part of my job is to develop a new nationwide online resource and discovery catalogue which will provide a dynamic and comprehensive means of accessing Scotland's archive catalogues. The project will be a major development of the Scottish Archive Network (www.scan.org.uk). SCA is also planning a programme of activity focussing on community archives, volunteering and non-professional audiences. We have just appointed Audrey Wilson as our new Community Engagement Officer.

I look forward to meeting many of you throughout the year as these projects develop and at some of our many archive and record-management events.

John Pelan, Director

Contributors: Alistair Bell, Morag Cockburn, Kate Deacon, Michael MacKinnon, Amy McDonald, Jan Merchant, Linda Ramsay, Frank Rankin, and Jaime Valentine.

Cover Image: This edition's cover image is courtesy of the [Royal Conservatoire of Scotland Archive](#). It shows students receiving instruction in broadcasting from BBC producer James Crampsey, in 1953.

Listening in to Scotland's Past

Scotland's audio heritage can tell us so much if we take time to listen in. From bird song to life story interviews, the diverse sound recordings held in our archives are rich sources of Scotland's social, cultural and environmental history from the past 130 years. And as an engagement tool, sound offers a unique intimacy and connection with audiences.

It is no secret that sound collections bring challenges too. The myriad of formats – particularly analogue varieties – can be tricky to preserve and expensive to digitise. And much-needed cataloguing work relies on a significant investment of time

schools along Scotland's east coast got the chance to explore sound recording technology through the ages and explore Scots songs local to their area. A pupil commented "my favourite thing was when we got to see all the records and old music devices" and a teacher stated "My pupils learned more about local heritage in the four workshops than I could ever have imagined. Many of them have told me about conversations they have had with their grandparents about Dundee's past."

The University of Dundee Archive Services team have been actively engaging audiences with their oral history collections and recording new inter-



and the availability of playback technology to bring the content to our ears.

Despite these challenges, the rewards of preserving and sharing archive sound recordings are considerable. Read on to hear more from Scottish Borders Archives' Morag Cockburn on the Sounding Borders project, which encouraged creative responses from Borders people to the oral histories in their local archives. When asked what worked well with the project, a participant replied, "the authentic recordings as stimulus." Hearing authentic voices telling their own story was highly valued.

Jaime Valentine discusses how the OurStory Scotland archive contributes to the collection and preservation of LGBT voices and memories. At the launch of the OurStory Scotland Coming In initiative, which featured readings, live testimonies and archive audio clips, one attendee commented that it was a 'fantastic opportunity to hear and share experiences of our diverse community.'

You'll find a fascinating account of the Finding Our Voices: Exploring Local Songs project penned by Local Voices co-director Steve Byrne. Eight

views in order to fill gaps in their collections. Jan Merchant gives a moving overview of the Strathmartine project overleaf. She is also the driving force behind the archive service's themed oral history evenings, which an audience member described as "really powerful – great connection between the physical archives and human archives!"

Kate Deacon describes the recent Unheard Of project, where a team from Media Education led podcast workshops across Scotland to provide a platform for community conversations inspired by heritage recordings from multiple archives. A local community development coordinator on Stronsay commented "the workshops were run extremely well, those that took part only had positive things to say of the whole process, they enjoyed listening to the recordings."

These recent initiatives to preserve and share sound heritage are testament to the potential of this material for heritage engagement and to the strengths of partnership working.

The Scotland's Sounds network

The National Library of Scotland currently coordi-

nates Scotland's Sounds – a growing network of people who look after or make use of Scotland's heritage sound recordings.

We're looking to create a list of collections making archive audio recordings available online – please check our [current list](#) and let us know if there are any collections which should be added.

We also have a number of loan resources available for organisations looking to engage people with archive audio, including a handling box of heritage formats, a 2-minute animated *Sounds like Scotland* medley of clips, playback kit such as speakers and tablets, and a portable desktop listening station.

If you'd like to read more about the many strands of the 2016 – 2017 Connecting Scotland's Sounds project, including those discussed in this issue of *Broadsheet*, have a look at the [project film](#) and the brief [project report](#).

To enquire about the Scotland's Sounds network, please contact scotlandssounds@nls.uk.

[@ScotlandsSounds](#) | www.scotlandssounds.org

**Alistair Bell, Sound Collections Curator, National Library of Scotland, and
Amy McDonald, Engagement & Learning Co-ordinator, Connecting Scotland's Sounds**

'Tuning In' training workshop on analogue preservation and cataloguing sounds, with David Lee, tutor at the University of Dundee and former Manager of Wessex Film & Sound Archive. An example of one of the many busy training sessions



As part of Connecting Scotland's Sounds, Unheard Of worked with *Media Education* to run a series of podcasting workshops engaging groups in local communities with archive sound recordings. Central to the Unheard Of project were partnerships with these community groups, local archive collections and community radio stations. *Media Education* worked with archivists in each area to identify archive recordings for use in community workshops making new podcasts for community radio.

The project's aim was to show that archive sound could be used in a fun way; building skills, sharing knowledge and stimulating new and relevant conversations today. The project took place in four areas around Scotland, Fife, Golspie, Glasgow and Orkney. The new podcasts created during the project contained archive sound mixed with newly recorded material and were broadcast online and via community radio. In total 107 participants took part in workshops producing 12 podcasts for 13 participating community radio stations. In this way the podcasts produced were a present-day conversation with opinions and memories from the past.

In Fife, young people from TAYTA Youth Drama group listened to interviews with old railway workers and made comparisons with speed of travel and communications they experience today. The Levenmouth Railway Campaign group used the archive

audio to lament station closures and to discuss the effect this has had on Fife communities today.

In Glasgow people attending Radiant and Brighter's English classes from countries such as Afghanistan, Turkey and Somalia compared the living conditions of Glasgow in the 1920s and 30s with the communal living in their own home countries; they explored

themes around isolation and loneliness.

Other topics discussed across the four areas were, poverty, connections with nature, superstitions and rural life.

The workshops delivered by *Media Education* were designed to teach skills in podcasting and use archive audio to stimulate new and relevant conversations today. *Media Education's* partnership with community radio stations was crucial to the distribution of the new work and raised the profile of the existence of

Scotland's rich archive sound heritage. In total 107 participants took part in workshops producing 12 podcasts for 13 participating community radio stations.

All podcasts can be heard [here](#) and the 'Making Of' Film can be viewed [here](#).

If you would like any further information please contact Kate Deacon, [here](#).

Kate Deacon



Stronsay High School Pupils creating their Podcasts

Coming In and Out of the Archives

With an understandable sense of urgency, many of us working to record the memories of the living worry about their imminent loss. The pressing aim is to capture their experience of a rapidly changing society, for example in oral history interviews, and subsequently to ensure the survival of these recordings through archiving. These preoccupations can make us lose sight of a principal purpose of archives: access. Encouraging people to come in and explore archives, or supporting efforts to bring material out of the archives and present it to new audiences, can have unexpected benefits, including the generation of further recordings.

OurStory Scotland, from its establishment in 2002, has been concerned with three intertwined aspects of celebrating the neglected narratives of a marginalised community: not only collecting and archiving,

and taking advantage of the inherent theatricality of stories of hidden love, societal repression and evasive measures. Building on this, funding from the Scottish Arts Council, later Creative Scotland, enabled us to collect stories in a variety of media – writings, audio and video recordings, images and drama – throughout Scotland, becoming the world's first multi-media project with a nationwide LGBT community for public representation and national archiving. A fuller insight into the methodologies involved is available [here](#).

The national archiving has taken advantage of the strengths of different sites, and the potential for dispersed archives in a digital age, where online access has less need to take account of the physical location of collections. (An example of an episode (archived at National Museums Scotland) leading to



but also presenting. As a Scottish charity run wholly by volunteers, dedicated to enabling the stories of the LGBT community in Scotland to be recorded and represented, the urgency to preserve has been balanced by the impatience to have our stories heard in our own voices, rather than ignored or distorted. (You can find out more about the historical circumstances of the establishment of OurStory Scotland, along with the champions who supported our search for archival opportunities, in Valentine J (2012) *Turning out to make history*. History Scotland, vol 12.)

The symbiosis between collection and presentation was obvious from the outset: we started with an exhibition 'Becoming Visible' and the materials collected and displayed went on to inspire further contributions in a variety of verbal and visual formats. One of our first collaborations was with 7:84 Theatre Company (Scotland), collecting stories for presenta-

an oral history recording (for archive at the National Library of Scotland) and a subsequent public recounting of a life story (video-recorded for the Moving Image Archive) is that of Nick, whose video-recording can be seen [here](#).) We have artistic representations and handwritten episodes archived at National Museums Scotland, our audio and video recordings are archived at the National Library of Scotland, and the records of OurStory Scotland itself as an organisation are preserved in the Mitchell Library, our base since the early days. A recent example of a guide to archives that takes material from diverse collections and presents it in a creative way for new audiences is 'Document it yourself: a zine about queer(ing) archives' by Junie Latte, who devotes almost half the zine to displaying material from OurStory Scotland – episodes from National Museums Scotland and organisational records from the Mitchell Library – in an artistic presentation that inspires the generation of further material. You can

view the zine [here](#).

Over the years we have developed new themes for our work, to encourage more participants and further contributions of life stories seen from a new angle. The latest of these is 'Coming In'. This was prompted by the xenophobia that accompanied the EU referendum and its aftermath. We wanted to support the internationalism and welcoming attitude of the leaders of all five political parties in the Scottish Parliament, and to celebrate those who, by coming in to Scotland, have enriched our cultural diversity. For many it proved easier to come out and be themselves away from their home country, and this reflects a theme we have found in many of the stories we have collected – moving elsewhere can make it easier to be yourself: coming in can facilitate coming out.

Through the support and enthusiasm of Alistair Bell and Amy McDonald of Connecting Scotland's Sounds,

of media: a collage, the writing of episodes on the theme of coming in or moving elsewhere, and a group recording in a separate quiet room. Altogether, through the presentation and collection of narratives, we exchanged stories from over twenty countries.

The value of events where records and recordings come out of the archives lies principally in the ability to connect with new audiences. This in turn enables them to connect with each other, and to contribute further materials for collection, from a fresh perspective, angle or theme. The thematic approach itself helps us to bring out connections between distinct recordings and to appreciate commonalities that had not been previously apparent. Furthermore, once this thematic selection has been made, it takes on a life of its own, and can be used for further showcasing of recordings. This happened where the original selection of 'coming in' audio clips was included in an event the following year at the Moving Image Archive, Kevin Hall, where our



we were able to hold the launch event at the National Library of Scotland. For extra volunteers and a wealth of local contacts, we teamed up with LGBT Health and Wellbeing in Edinburgh. The launch was multi-media: we made a selection of ten audio-clips from the oral history recordings of OurStory Scotland, including Edwin Morgan and Louise Welsh, as well as people less renowned (listen to an example [here](#)). The audio extracts were interspersed with episodes read out by three presenters, and by one person reprising their oral history interview live from memory. The mixture of live presentation and recorded extracts was very effective. We also wanted to use the opportunity to collect further stories, and again this was possible in a variety

'coming in' selection followed the showing of an archived STV documentary on 'coming out'.

If we bring our recordings out of the archives to connect with new audiences, it has not only the temporary, but not to be under-estimated benefits of enabling their identification of and with recordings that reflect and validate their lives, but of encouraging the collection of further recordings of a wider range of people from fresh perspectives. Recordings come in and out of the archives in a virtuous circle.

Jaime Valentine
Chair OurStory Scotland

Images, left to right: Edwin Morgan taking part in an oral history recording, 2005; event, at the People's Palace Winter Gardens, Glasgow, linked to an exhibition of our visual storytelling, 2007; OurStory Scotland and Connecting Scotland's Sounds worked in partnership with Jules Stapleton-Barnes, pictured, of LGBT Health and Wellbeing, to produce 'Coming In', an event at NLS in 2017; Zoë Strachan and Louise Welsh taking part in an oral history recording, 2014.

Sounding Borders: Rediscovering our Sound Heritage

At the Heritage Hub, which is the home of the Scottish Borders Archives and Local History Service, we are always interested in collecting new oral histories and this has been built into recent project work. We can support members of the community to capture new stories with training, equipment and the necessary paperwork. However, what made this project unique was that it encouraged us to explore and rediscover our existing sound collections.

At the Heritage Hub we care for a large collection of oral histories, mostly now digitised, which primarily originate from two past projects: the Memory Bank and the Ian Landles cassettes.

The Memory Bank was a millennium project established by Scottish Borders Council in 1998. The vision was for the community to collect and record memories of the Scottish Borders across the 20th and into the 21st century. Around 200 individuals took part: from game keepers to weavers and poachers to domestic servants.

The Ian Landles cassettes, totalling 150 recorded over several decades, were passed to the Heritage Hub in 2014. The fact that many of those recorded by Ian were 'Teris' (Teri, pronounced tee-ree or /'tɪəri/, is someone from Hawick) gives the tapes great linguistic significance.

The topics covered in the recordings from these projects and others, the memories shared and even the language used mean they are a rich source of subject matter for local history groups, artists, educators, musicians and more. Indeed, Sounding Borders was not just a partnership between Live Borders, National Library of Scotland and Historic Environment Scotland but involved a range of local groups and creative practitioners.

In February 2016, and again in July, we worked with local artist Simone Russell to bring three stop-motion animation workshops to Hawick and Lauder. We chose narrative clips from our collections, stories which would appeal to children and could easily be visually represented. The fantastic animations which resulted can be viewed on [Scran](#).

We took a thematic approach to the next element, which saw local poets Anne Ryland and Tom Murray leading poetry workshops in Kelso and Hawick. The workshops used recordings on the themes of domestic service and the railways as inspiration.

Many of the interviews we've worked with during this project were originally recorded in the 1980s, often on equipment which is now more or less obsolete – cassette tape and reel to reel recorders. Although digitised in recent years the quality reflects the nature of the original recording; for example, you can hear clicks and hisses in interviews recorded on mechanical recording equipment that you just don't get in the digital world.

While some found it difficult to hear and focus on the recordings we still found that they offered a wealth of material for the poets. Eleven poems were submitted to the project and these, along with the clips that inspired them, are also available on Scran.

At a series of workshops entitled Listen, Write, Print, Read participants were invited to listen to a selection of voices from the oral history collections and a series of creative writing activities generated ideas, using these voices as inspiration. Short stories were created and refined before a workshop at the historic Robert Smail's Printing Works in Innerleithen offered a chance to create printed copies of the writing, pictured bottom right. Participants also had a chance to read their work at the Borders Book Festival.

A Borders Youth Theatre group based in Selkirk worked with youth TV production team Voice of my Own or VOMO to create a filmed piece of theatre in response to a recording. They chose the memories of Jenny Corbett from Selkirk, who was interviewed by Ian Landles and the Memory Bank project. They decided to link Jenny's tales to the modern day, bridging the gap with the past. They used some of the images from Jenny's book 'A Souter's Bairn' and related these to the recordings.

This project has allowed us to bring our fantastic sound archives to new audiences. In June we were able to showcase the results of the project at the Borders Book Festival, where the writers and poets had a chance to read their work. All outputs from the project, including animations, the film, poetry and prose, are available within the project file, [here](#), alongside the original recordings which inspired them. We hope that the collections will continue to be valued and used by the local community in a range of creative ways..

Morag Cockburn
Education and Outreach Officer
Heritage Hub, Live Borders



Digital Voices: Real Lives

Oral history is embedded in many archives; testimonies are a useful means of expanding the scope of collections while offering alternative evidence and often intimate insights. Testimonies also give a voice to participants, and this is particularly true of proactive oral history projects which can give people a legitimacy and recognition that they hadn't received before; a realisation that their story is important enough to be recorded and preserved. This is particularly pertinent when a project involves vulnerable people.

The University of Dundee Archive Services partnered with the Thera Trust, who supports people with learning disabilities, to engage with the staff, patients and wider community of Strathmartine Hospital. The Strathmartine Hospital Histories Project aimed to better understand their lives by dynamically capturing their stories. By doing so, the Project hoped that their testimonies and subsequent tools based on the Project would help inform future good practice in the treatment of people with learning disabilities.

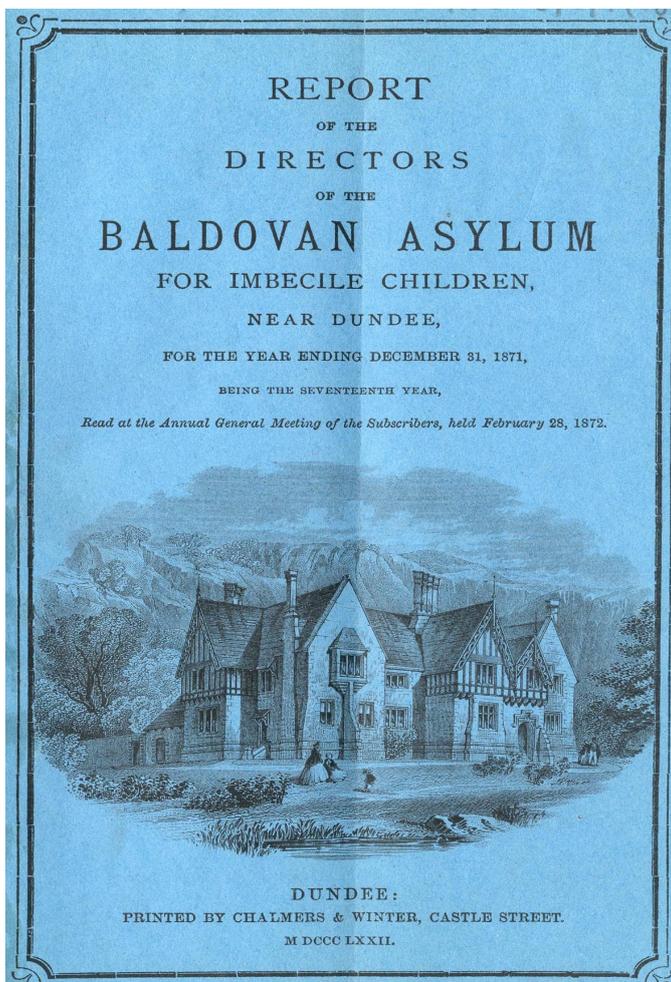
Strathmartine Hospital was founded as Baldovan, part of the 19th century development of the Scottish mental health care system and the first of its kind in that it focused on 'imbecile children'. Opened in 1852 to accommodate up to 30 children, by 1900 there were 160 patients, and after WW2 it continued expanding, including adults with physical and learning difficulties; at its peak Baldovan housed 1000 patients and in 1959 the name was changed to Strathmartine. Considered successful in its earlier days, late 20th century changes of attitude saw it closed in 2003. As Baldovan, but

particularly as Strathmartine, the hospital had attracted its fair share of censure, mumblings and accusations of maltreatment; desire to secure some sort of redress and justice was a basic aim of the Thera Trust Project.

Through the Project, former patients and staff members (many of whom felt unable to talk about their time at Strathmartine because of the stigma of working there), would be given the legitimacy and recognition they had not received before. The issue of course was how to develop the oral history programme with vulnerable people.

Our partnership with Thera proved invaluable in helping the Archive to look beyond simply sitting down and interviewing participants. The process began when some of the staff and former residents visited the Archive to look at the material we hold about Strathmartine. Many have nothing to remind them of their time there and seeing them look at the photographs and other material was seeing them reconnect with lost memories, with a previous life. However difficult this life had been, it was theirs and looking through the archives was a way to remember that.

To find the best and most comfortable way for residents to talk about their experiences, the Archive worked with care workers to make sure that everyone understood what taking part would mean. Tools such as memory books and story boards were developed to make a start in building their story and voicing their memories. We found of course that traditional ways of



Strathmartine Hospital



capturing people's stories were not always suitable. Some were happy to be interviewed in front of a microphone while others were uncomfortable; some were even more comfortable being filmed.

For participants, the process of taking part in the Project helped those who had initially been reluctant to overcome their reticence. This was particularly true of the documentary film that was created as part of the Project's outcomes. While the film has been edited in such a way as to create a certain impact, as with any documentary, the fact that it was for a film was more understandable to some of the participants made it easier for them to engage with the process.

The Project was successful in actively seeking to record the experiences of staff and residents, to reinforce their memories through existing records and to create new and fresh narratives. Through the Project, a stronger sense of identity was forged amongst what was a dispersed and disparate group. Their stories are even now impacting on approaches to the care of vulnerable peo-

ple. The creation of an online storytelling toolkit should encourage people to explore ways in which they might be comfortable talking about themselves, while the narratives are being used in the training of medical staff and care workers.

Archive staff built new partnerships and enhanced the existing collection. We were part of the enthusiasm felt by participants in their creation of new records. We played a role in empowering parts of the community, connecting them with their past and helped bring some kind of reconciliation and understanding. For us, as well as the participants, the process was very rewarding.

More information about the Project, the interviews and the film are available to watch and listen online at Strathmartine Hospital Histories [here](#). The Hospital's records (THB 8) are available to readers at the University of Dundee Archive Services.

**Jan Merchant, Senior Archivist
University of Dundee**



Images, all courtesy of University of Dundee Archives Services: Previous page: Report of the Directors of the Baldovan Asylum, 1872; cover of Strathmartine Hospital promotional booklet, c1971; this page: two former residents of Strathmartine, top Christopher, and left Bobby, visiting the archives

Keeping it Reel

We've been catching up with one of our Skills for the Future: Opening Up Scotland's Archives trainees, **Michael Mackinnon**. Michael spent his traineeship at North Lanarkshire Archive and worked on a variety of projects, including cataloguing an extensive collection of Albion Rovers memorabilia, and curating it into a very popular exhibition. His traineeship has led him to the new National Library of Scotland at Kelvin Hall, and he is the ideal person to give an overview of the extensive audio-visual collection there.

Film collections are a powerful way of engaging audiences. Working as an Access and Enquiries Assistant at the National Library of Scotland at the Kelvin Hall has allowed me to see the diverse ways in which visitors interact with the footage, and the potential of film collections to spark conversation and reminiscence. The library contains the Moving Image Archive, an eclectic and wonderful collection of films documenting over 100 years of Scottish social history. Around 3,000 films are available to view at the Kelvin Hall, ranging from football matches at Hampden Park in the 1960's and Scottish emigration to Australia to footage documenting pioneering aviator Winnie Drinkwater- the first woman in the world to hold a commercial pilot's licence. Visitors are able to view films from the collection in a number of different ways- from a user controlled 12 screen Video Wall to the touchscreens containing material selected by Moving Image Archive curators. The latest theme to be added to the touchscreens is 'Music Hall and Variety' which contains audio recordings from vinyl records and film containing Scottish Music Hall history. Visitors are able to view footage in a range of different formats and we have viewing rooms which can be used to watch film not yet digitised, on formats including DVD, VHS and even Betamax versions!

One of the most interesting parts of my job has been hearing the contributions of visitors who have interacted with the film collections. The films from our collections have sparked storytelling and conversations about a range of different topics. The film *'Glasgow and the Clyde Coast'*

from 1912 documents holidaymakers setting out from Glasgow and has evoked a range of memories from visitors about their own experiences of items featured in the film, from trams coming up Sauchiehall Street to entertainment on sunny Rothesay. Another film likely to provoke discussion is *'Glasgow 1980'* directed by Oscar Marzaroli. Made in 1971, the film details a utopian vision of the way Glasgow would supposedly look in 1980 after an extensive regeneration programme. Panoramic cityscapes show the construction of motorways, bridges and housing developments. Visitors are always keen to point out places they know in the film and their own memories and experiences of a changing city.

I've spoken to visitors who have spotted themselves in films from our collection, sometimes in films over 50 years old. Visitors have spoken about being moved by seeing members of their family in the films and the importance of this to them - an ability of our collections to be able to tell family history. Members of the public have been able to offer further information about certain films and add further detail to the existing film record already held by the archive. Some visitors to the centre have also been keen to donate film footage of their own to the archive, enhancing our collection further in the process. The potential of the collections to engage audiences is clear, as are the benefits that different audiences can bring to the archive.

Michael Mackinnon
National Library of Scotland, Kelvin Hall

Help us heal SCARRS

SCA is always grateful for suggested additions and amendments to the [SCARRS](#) resource. Based on feedback from users, in the Children and Family Services we have added new series for case files for befrienders, matrimonial proceedings and home supervision (02.001.20, 02.002.021, 02.010.005, 02.010.006).

User suggestions have also led to the addition of the new series 10.006.011 – Education Maintenance Allowance applications and learning agreements with a suggested retention of current financial year plus 6 years.

In response to changing legislation and regulations, we have updated citations in Consumer Affairs 04.005.009 Caravan and camping site licenses, and to Human Resources 15.3.009, 15.1.001 for Equal Pay regulations and Acas guidance with no change to retention recommendations. In the Criminal Justice schedule.

In the Criminal Justice schedule the series description for 07.003.002 has been updated to Community Justice Social Work Reports and a citation reference updated to Circular 18 in Series 7.001.006 with no change to retention recommendations.

We have also updated citations and series descriptions for several series under Environmental Protection 11.003 – Environmental Impact Assessment to reflect the Environmental Impact Assessment (Scotland) Regulations 2017, SSI 2017 No 102 with no change to the retention recommendation.

And let's not forget allotments – we have a new series (19.001.005) to reflect duties to compensation allotment holders.

At the time of writing, a draft update to the Information Management schedule awaits the finalisation of the Data Protection Bill to update and amend records series relating to the data protection function under the new regime.

Please send specific comments, corrections or proposed additions for SCARRS to frank@infogov.scot

We would especially like to hear from SCARRS users on the following topics:

- ◆ Adult education
- ◆ Health and social care integration
- ◆ European funded projects
- ◆ Registration

Frank Rankin, Information Governance

Changed Conservation Standard

Please note that standard PD5454 has now been withdrawn and replaced with **BS EN 16893:2018**: Conservation of Cultural Heritage. Specifications for location, construction and modification of buildings or rooms intended for the storage or use of heritage collections.

For more information of this new standard click [here](#).

**Linda Ramsay, Head of Conservation
National Records of Scotland**

Mapping Migration Collections

This project, funded by the Scottish Graduate School for Arts and Humanities, aims to gain an understanding of migration-related 'distributed' collections that exist across Glasgow in addition to the museum and archive collections owned by Glasgow City Council. Our intention is to map where collections are located, raise awareness of these valuable assets, and explore how they can be shared with the wider community. The project will address the larger aim of diversifying Glasgow Museums' collection to better represent communities and the history of migration to Glasgow.

We would like to hear from any organisations, groups or individuals that hold migration-related collections or assets, including any informal collections. These assets can be wide-ranging; such as oral histories, objects, art projects, photographs, costumes, films, materials related to events such as banners/posters, and online/digital materials.

Please get in touch with **Shruti Narayanswamy** with any information or further questions [here](#).



W: WWW.SCOTTISHARCHIVES.ORG.UK

E: CONTACT@SCOTTISHARCHIVES.ORG.UK

T: +44 131 535 1362

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

A Scottish Charitable Incorporated Organisation (SC044553)