

BROADSHEET

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

Summer 2018



A Culture Strategy for Scotland Consultation

You may be aware that the Scottish Government is consulting widely on the development of a Culture Strategy for Scotland. This is an opportunity for the archives and records management sector to make its voice heard by highlighting the vitally important role it has to play in informing and enriching the rich cultural life of Scotland. I encourage you to read the draft strategy document and complete the short consultation questionnaire [here](#). The deadline for responses is 19 September. The Scottish Council on Archives will be submitting its own response after consultation with key stakeholders.

The consultation asks for opinions on a range of ambitions linked to the transformative and empowering impact of culture. Ideas and suggestions for ways to ensure Scotland's culture can evolve and be sustained are sought as well as examples of innovative projects and best practice. I am sure that many of you will be able to provide details of exciting cultural projects where archives have been used creatively.

The draft Culture Strategy for Scotland for consultation builds on the feedback gathered during the engagement phase and sets out a Vision supported by a set of ambitions, aims and actions. The draft strategy commits to long term change through greater collaboration and integration across culture, communities and policy development to ensure that culture's empowering and transformative power can be experienced by everyone.

I hope that you can find the time to read the draft strategy and respond to the consultation. Archives matter and their contribution to Scotland's cultural landscape cannot be overestimated.

Please don't hesitate to get in touch if you would like to share any thoughts on how and why archives can be embedded in the new culture strategy.

**John Pelan, Director
Scottish Council on Archives**

Cover Image:

This edition's cover image is courtesy of [The Ballast Trust](#) and is taken from the Dan McDonald Collection: *Trawlers at fish quay, Aberdeen* (DC188/1/13/1).

The Dan McDonald collection is comprised of over 5,000 negatives, each documenting the activity and latter inactivity on the River Clyde over a period of forty years, capturing what is arguably one of the most important periods in terms of Scotland's shipbuilding and maritime industry. Dan McDonald was primarily known as a puffer enthusiast and his collection contains many images of puffers but also steamers, fishing vessels, yachts and views of coastal towns and harbours.

2018 marks the thirtieth anniversary of the Ballast Trust, and to mark the occasion a guide to understanding technical records is forthcoming.

Contributors: Jocelyn Grant, Andrew James, Ann, Kent, Colin McIlroy, Douglas Roberts, Kate Samuels, Victoria Stobo, and Gary Tuson.

We are always keen to highlight your latest projects and news, and welcome submissions for articles. Please [email the SCA office](#) if you would like to contribute an item for a future edition.



‘A Social History in Itself’:

**The Muriel Spark Archive at the
National Library of Scotland**

In Muriel Spark's wonderful 1983 short story 'The Executor', the character and narrator Susan Kyle, having been appointed her uncle's literary executor, says the following:

“ Probably for the first time in his life all his papers were in order. I went into Edinburgh and bought box-files and cover-files and I filed away all that mountain of papers, each under its separate heading. And I knew what was what. You didn't catch me filing away a letter from Angus Wilson or Saul Bellow in the same place as an ordinary 'W' or 'B', a Miss Mary White law or a Mrs Jonathan Brown. I knew the value of these letters, they went into a famous-persons file, bulging and of value. ”

Is this how Spark's real archive is arranged; are fiction and reality in concurrence? Well, not surprisingly, Spark exaggerates somewhat; there is no 'famous persons file' as such. However, there are similarities between Spark's fictional archives and the real one – not least the mountain of papers - and one senses Spark poking fun at her own hoarding tendencies and the arrangement of her archive. And this is not an isolated passage; Spark's fiction often features references to manuscripts, papers, executors, estates, and archives.

In her autobiography, Spark says that her archive contains:

“ Almost every letter I have received, every note I have made, every cheque-book, every book of accounts, every appointments book, lists of names and addresses, my correspondence with publisher and agents throughout the world, with income tax departments, accountants, lawyers, turf accountants All and everything I have conserved in a vast archive... ”

And it is indeed vast. At around 360 boxes totalling over 170 feet or 52 metres of shelf-space, the Spark archive is the largest modern literary archive of any single author held at the National Library of Scotland. When the first accession arrived in 1992, it was estimated that it contained 10,000 documents. That was 61 boxes, and with a total of around 360 boxes now, we can estimate that the entire Spark archive contains somewhere around 60,000 documents. And there is still more arriving from Tuscany where Spark spent the last few decades of her life.

Spark called the contents of her archive 'a social history in itself', and the archive as she knew it is indeed proving to have its own social, public, and historic afterlife through subsequent donations from those whose parents or relatives knew Dame Muriel. Indeed the public's awareness of the archival material at the National Library of Scotland has created its own momentum of accumulation. It is wonderful not only to receive additional items, but to see how delighted people are at becoming part of the archival story of Spark's life and work through donating their own items. And small pockets of material still come up for sale at auction.

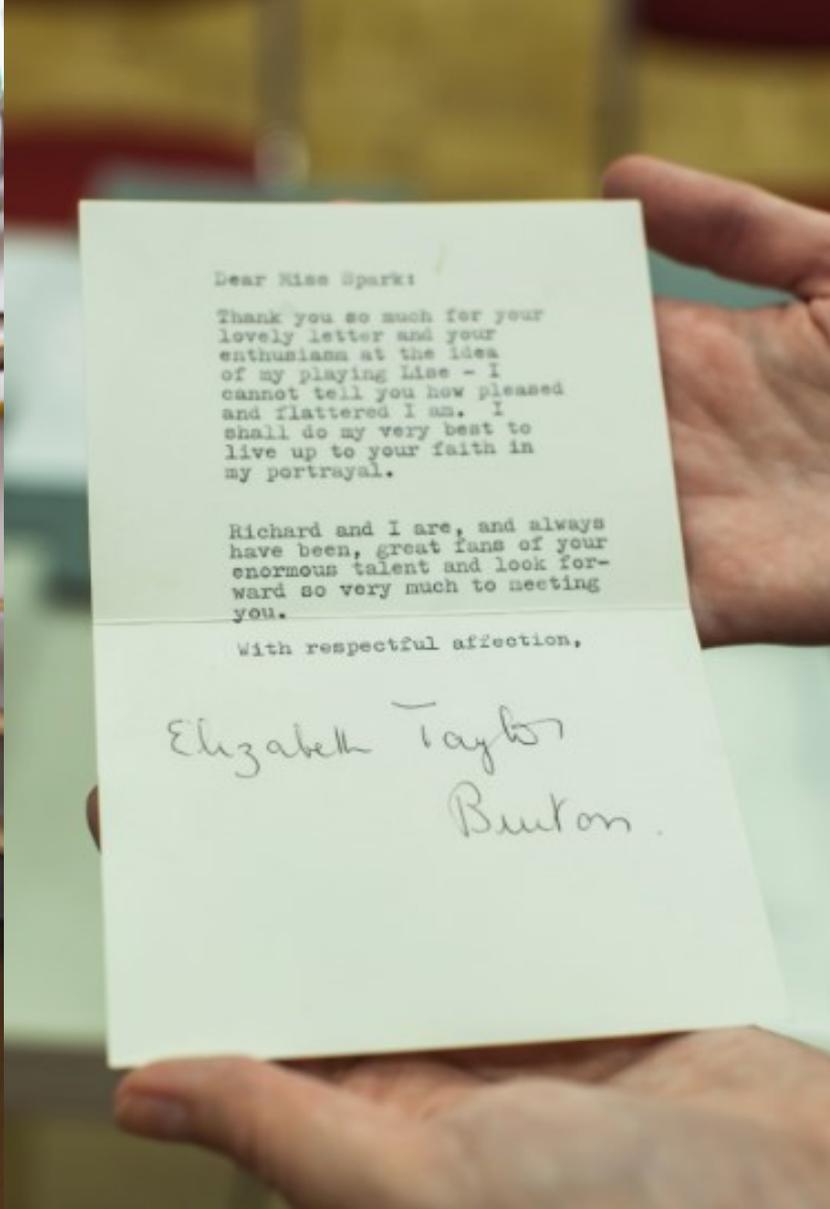
So why is there so much material? In her autobiography *Curriculum Vitae*, Spark writes:

“ leaving the Poetry Society I became aware of the value of documentary evidence, both as a means of personal defence against inaccuracies and as an aid to one's own memory. Consequently, since 1949 onwards I have thrown away practically nothing on paper. ”

She reinforces this point in a 1988 correspondence with Jackie Onassis who was for a period working as an editor at the publisher Doubleday. In replying with a polite but firm 'no' to Jackie O's offer for the worldwide rights to *Curriculum Vitae*, Spark states that 'I have the advantage of having never thrown away any letters or documents'.

Amongst the oceanically vast assortment of documents there is correspondence with the likes of Iris Murdoch, Saul Bellow, Doris Lessing, John Updike, Gore Vidal, Graeme Greene, Italo Calvino, and Evelyn Waugh. Figures such as George Mackay Brown, Ali Smith, and Candia McWilliam give just a hint at the depth and talent represented from Scottish as well as international literature. There are stars such as Elizabeth Taylor, Glenda Jackson, Sir Alec Guinness, Vanessa Redgrave, and of course Dame Maggie Smith, who won the Oscar for her portrayal of Jean Brodie in the 1969 film.

Politicians such as former Prime Minister Harold Macmillan, royals, horse-trainers, and literary critics all feature, but Spark was always closely involved with the creative and artistic community wherever she lived, and this of course meant a range of friends who were neither affluent nor famous. Indeed, Spark seemed comfortable in almost any company, and it is the warmth, affection, and the time and consideration she gave – especially towards writers at the beginning of their careers – that really stands out.



Returning to her fiction however, we see that Spark's characters certainly questioned the need for this level of a hoarding. In *Loitering with Intent*, her brilliant 1981 novel, the character Fleur Talbot asks herself:

“Why did I keep all these letters? Why? They are all neatly bundled up in thin folders, tied with pink tape, 1949, 1950, 1951 and on and on. I was trained to be a secretary; maybe I felt that letters ought to be filed, and I'm sure I thought they would be interesting one day.”

But Fleur's questioning of the literary worth of the letters proves to be one of Spark's methods of writing her real archive into her fiction, and there is no doubt as to the importance she placed on the real thing - whether her own papers, or the archives of others. In a fax from November 1996, Spark writes a touching message to the writer and critic Frank Kermode, following a fire at his home. She says:

“Dear Frank, Hearing about a frightful loss of some of your papers I was about to write you a consolatory letter. I don't know if such an event is consolable and can only hope that some part, maybe a good part of your archives were saved.”

Spark's sympathy at Kermode's loss of his papers is palpable, and in the phrase 'I don't know if such an event is consolable', we hear her real voice, not mediated through fiction or character or plot, but the voice of one writer to another, lamenting the loss of his archive.

If meta-fiction is the practice of writing fiction that foregrounds its very fictionality – or in other words, writing fiction about writing fiction - then Muriel Spark is in some sense a meta-archival writer. Not only is her work replete with references to archives, manuscripts, executors, estates, but in a feedback loop of archival self-referentiality, Spark has created an archive from writing, then created writing from an archive that she clearly treasured.

Dr Colin McIlroy, Muriel Spark Project Curator
National Library of Scotland

Change Minds: Using Archives

Change Minds, a project running in Norfolk since 2016, is showing how using archives can help improve mental wellbeing. Using nineteenth century patients' records from the County Asylum as a starting point, the project runs courses for people who have experienced mental health problems. Using research and artistic interpretation, over three terms participants develop research skills and express themselves through creative writing and artwork. So far, the results have been positive with an evaluation by the University of East Anglia showing that Change Minds has positive benefits for those who take part.

At the core of Change Minds is a three way partnership between

- The Norfolk Record Office, which holds the archives and has historical expertise;
- The Restoration Trust, a charity which acts as project manager and provides expertise in 'Cultural Therapy' and partnership working
- Together for Mental Wellbeing, a commissioned mental health service provider which helps ensure that the course is targeted at the people who will benefit most.

Change Minds starts with a visit to the Record Office – the project evaluation highlighted the positive impact of being within an institution like an archive and seeing behind the scenes. Participants then select a patient from the County Asylum Case Books who becomes the subject of their research. After a palaeography session, which soon dispels fear of nineteenth century handwriting, there are sessions on basic research skills and using the searchroom. After a term of research focus shifts to interpretation using poetry, creative writing and visual art. Participants express what they have learnt and experienced in many different ways. The



Images: Cohort participants with examples of their work.

to Improve Mental Wellbeing



final sessions enable participants to carry out further research, record oral histories and celebrate their achievements.

The first two cohorts, funded by the Heritage Lottery Fund, have now completed the course and a third has just started. The partnership was able to use the project evaluation to secure more funding from two local charities to run both this third course and a series of follow-on sessions to help ensure that the wellbeing benefits of participation continue.

Throughout the project, reflective practice has been an essential element in continuous improvement. The lessons learnt were shared with the sector at an Archives and Mental Wellbeing Conference in April 2018 at which a

Good Practice Guide was launched. This contains copies of project documentation including lesson plans, job descriptions, budgets and a summary of the project evaluation. A copy of this is available on the Change Minds website (www.changeminds.org.uk)

At the conference, there was considerable interest in working collaboratively to secure funding to run Change Minds in archives across the UK. Anyone who is interested in taking part in this should contact gary.tuson@norfolk.gov.uk.

**Gary Tuson, County Archivist,
Norfolk County Council**

Moving Experiences at Kelvin Hall

I am riding atop a tram travelling down Argyll Street in 1902. A man is unloading boxed goods from a cart on the left hand side of the road. Men in suits, caps and bowlers, and ladies in voluminous skirts, tight jackets and broad hats scurry jerkily back and forward across the road in between the tall trams and horse-drawn carts. The uniformed conductor hurries down the spiral stairs to collect fares from passengers joining the tram as it makes its way along the road.

This is the immersive effect of standing in front of the vast video wall at the Moving Image Archive in Glasgow, part of the National Libraries of Scotland. The video wall is visible even from the far end of the long light-filled corridor approaching the Moving Image Archive's home in Kelvin Hall. With a few clicks on a simple console at the entrance, any of the Archive's huge collection of films can be loaded and played on the wall, transporting us back in time through monochrome and colour-washed film clips, advertisements, home movies, music videos and documentaries about life in Scotland.

I joined John Pelan, SCA's director, on a recent visit to the Moving Image Archive to see their work, facilities and education provision. The Moving Image Archive's generous public space is relaxed, with a pleasing contemporary design. Viewing consoles and computer terminals provide access to the Archive's resources (including that impressive video wall) and an exhibition space describes the varied history of film in Scotland.

Preservation of film is a specialist business. It can contain volatile chemicals and degrades easily over time. As with any archive the actual film material is stored in precise temperature and humidity controlled vaults, including a special facility for the more chemically unstable reels. Specialised restoration and digitisation of the film collections are well advanced, and there's an interesting read about some of the recent restorations [here](#).

The Archive manages its web offering, Scotland On Screen (www.scotlandonscreen.org.uk), with equal panache. An accessible, easily navigated catalogue of films, mostly playable within the site, with user-friendly categories and keyword

search facilities. Dr Emily Munro, the Archive's Learning and Outreach Officer, showed us the extensive range of education materials available on the site. Presented as object lessons based around a single film extract, or themes drawing in several clips, the wide-ranging materials offer young students opportunities to learn about film and heritage, connect their learning to their own local area and personal experience, create their own responses to films, and link to other resources to explore further. Christmas In Scotland, 1960s Emigration, A Day In The Home, Old Age, and The Scottish Identity; just a sample of the lesson titles available. Emily hosts school groups at the Archive or offers an online equivalent experience through the website, and schools are free to download and use the education materials directly from the Scotland On Screen website.

Of broader public interest is the website's comprehensive guide to all aspects of film-making, called *Moving Image Education*. Detailed guides to, for example, camera placement, sound and music, key shots, and choice of lenses, provide a masterclass in the art and science of filmmaking. These guides are all linked to Scottish Curriculum for Excellence outcomes, making them valuable resources for primary and secondary schools, but they have a wider appeal to anyone interested in learning about film, particularly upcoming young filmmakers.

The Moving Image Archive is currently running a One-Minute Film competition for the Year of Young People. Young filmmakers under 19 and living in Scotland are invited to create a one-minute film about "What Scotland Means To Me", with winning films being screened at the Scottish Youth Film Festival and added to the Archive for future generations. More details [here](#).

Returning to Argyll Street after my visit I looked in vain for trams, horse-drawn carts or Edwardian ladies in elaborate hats, but found none. At least they can still be found in the records.

Douglas Roberts
SCA Education Development Officer

Connecting Generations Together:

The key to building connections and remembering our heritage?

You may not have heard about Generations Working Together, Scotland's intergenerational charity, but you have probably heard of an intergenerational project in action. An intergenerational project brings together younger and older people, with the aim of building connections, learning new skills and improving health and wellbeing. These projects

together to challenge stereotypes about age. Some of the benefits include improved health and wellbeing, new skills, new friendships, an increased feeling of safety and community. Additionally, intergenerational projects can be applied across multiple sectors, including heritage and art.



Jeane Freeman MSP visits an intergenerational schools project

jects bring different generations together, often where these connections have been broken, and can successfully tackle social issues, such as loneliness. Some of the best known examples include; Older People's Homes for Four Years Olds (a Bristol based nursery project featured on Channel Four), Cycling Without Age (a cycling project that connects care home residents with younger cycle drivers, giving older people the chance to rediscover their area and build friendships) and Men's Sheds (a UK wide project that brings men of all generations together to make and mend).

There are multiple benefits of bringing generations

In Edinburgh, a project called Vintage Vibes, for example, connects younger and older people together through activities, helping younger people settle into their community, as well as giving older people a space to share their stories. There have also been events that bring younger and older people together to highlight local heritage. In 2017, a project developed a film focussing on the Stockbridge area, highlighting change over time. The film featured children acting out local older people's stories, bringing the community together.

Generations Working Together works to promote projects like these, highlighting them in case stud-

ies, to representatives and the media. We also run our own, including the current intergenerational school pilot in Perth and Kinross, a first of its kind in Scotland. This project aims to develop initiatives which will primarily address literacy and numeracy and has older volunteers aged 50+ working with pupils on a 1-2-1 basis and in small groups, forging relationships benefitting both pupil and volunteer. Although this project is at an early phase, the benefits have already shown impressive results. Pupils are more engaged and really enjoy connecting with an older person, and connections are definitively building between the pupils and volunteers. Benefits to the volunteer include making new friends, learning new skills and having a renewed sense of pride. It has also forged new relationships between the staff and volunteers. We are hoping that this project will be delivered in more local authorities in the future.

Another one of our projects is Generations on Screen in Renfrewshire, which connects primary school pupils with care home residents, giving them a chance to learn film-making skills by creating joint short films. This project also gives participants the chance to reflect on the things that they have in common, rather than the differences. This project has had very positive feedback so far and highlights how memories, films and local heritage can intertwine.

As a membership-led organisation, with over 2,700 members currently, we give local support for projects and connect people together through our local intergenerational networks. We also provide inspiration in the form of articles, interviews and case studies on our website and social media

We have presence in every local authority in Scotland, from Dumfries and Galloway to Shetland with 22 networks overall. Each network has about three meetings per year, with the whole community invited including members of the public, local organisations, education and care professionals and elected representatives for the area. These meetings rotate around their area, ensuring as many people as possible can attend, and are free for members and for those wanting to find out more about intergenerational work. Through these networks connections are made and support is given, both by Generations Working Together and those in attendance. Often, we find that a problem one person faces can be solved by someone else at the meeting (for example questions on funding or transport). These meetings can be helpful for people new to their role or area, but are also useful for people who want to learn how to bring their communities together. Our networks would not be where they are without our coordinators. As this is a role often undertaken by volunteers, we are very thankful for the help and knowledge they provide. The coordinators link in with local organisations, share local news and attend our events, and every year we reward the most active local coordinator with an award. Our most recent award winner was Louisa Turner from Fife; to read more about her volunteer position and story, please see her interview [here](#).

We also offer training online and in person. Our popular one day intergenerational training for practitioners is aimed at anyone interested in running an intergenerational project. The training is CPD accredited and gives insight into how to start, evaluate and develop a project. We also deliver more extensive online training through the International Intergenerational certificate with the University of Granada. This is a six week training course, with tutors that helps people embed intergenerational practice within their work. Most often those who attend our training tell us that going through it has increased their confidence in delivering projects, as well as connecting them with sources of help.

So whether you are just interested in bringing the community together or already run a project, becoming part of Generations Working Together can be really beneficial. Join us as a free member online [here](#) and for any ideas or questions please contact me [here](#).

**Kate Samuels, Communication & Policy Assistant
Generations Working Together**

Find Out More...

SCA are delighted to announce that Generations Working Together will be delivering a training workshop in General Register House on 3 October. This CPD accredited training course will be of interest to those who are keen to embed intergenerational approaches within their programme of work. Full details of the workshop, including booking, can be found [here](#). Bursaries are also available for SCA members, click [here to apply](#).



As part of the Great Exhibition of the North, Tyne and Wear Archives were given funding by the National Archives to lead on a website-based project to showcase and celebrate the rich and varied history of the North. A general invitation was sent out to a wide range of archives organisations to forward to us 3 images showcasing their archives.

We received submissions from a wide range of organisations including national organisations, local authorities, universities, museums and charities and a hundred of their images have been chosen to tell the story of the North.

An interactive website has been specially created where these fascinating archives can be viewed: www.100archivesnorth.co.uk. Users can search for archives by location, time period or theme. The themes explored in the project are: Travel and Transport, Art, Literature and Music, Work and Industry, Inventions and Innovations, War and Conflict, Sport, Leisure and Entertainment, Society

and Family, Landscape and Natural History, Religion and Beliefs and Health and Education.

Visitors to the website are invited to curate their own collection by saving up to 10 archives into a personal 'exhibition' which can then be shared via Facebook, Twitter, Pinterest, LinkedIn or email. Users can vote for their favourite exhibitions and the most popular will be displayed prominently on the website. A key feature of the project is that the website is intended to act as a legacy for the Great Exhibition of the North as the website will be kept live for the foreseeable future.

The website was launched on 22 June with an initial 50 images uploaded. During the next few weeks further images will be uploaded with the last one on 9 September, the end date of the Great North Exhibition.

**Ann Kent, Archives Officer
Tyne and Wear Archives and Museums**

Malicious Mischief? Women's Suffrage in Scotland

This year celebrates the centenary of women first gaining the right to vote. Although this right was limited to women over the age of 30, with qualifying property, the passing of the Representations of the People Act was a landmark in British political and social history. The study and discourse surrounding women's pursuit of the parliamentary franchise has often been dominated by the Suffragettes, women who took militant action to protest their lack of representation. However, the pursuit of women's suffrage began long before.

The first act of militancy was in 1905 when several members of the Women's Social and Political Union (WSPU) interrupted a political meeting. Christabel Pankhurst spat in the face of policemen to get arrested and gain maximum publicity for their cause. Over the years militancy continued to escalate as Suffragettes took more extreme action – assaults, arson, window-smashing and bombings – to demand the vote.

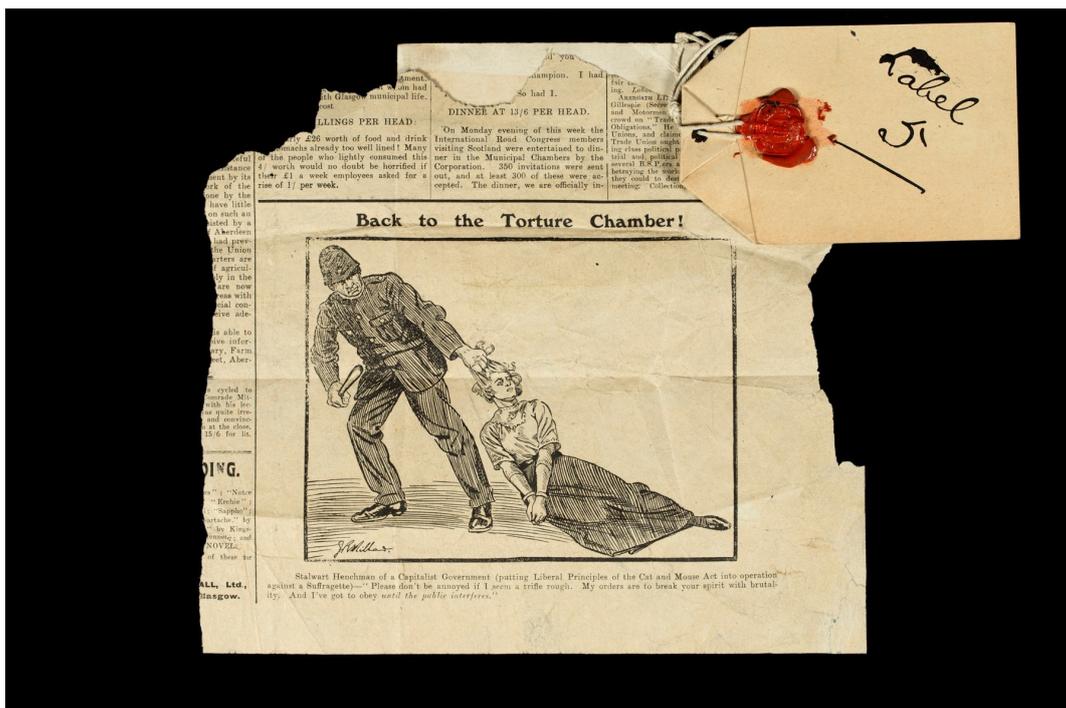
National Records of Scotland (NRS) holds a wealth of records relating to these women and their interactions with the Scottish authorities. These include the prison officials reports on Suffragette prisoners, their admission to prison, the doctor's daily notes on their behaviour, if they decided to hunger-strike and, in some cases, the process of their force-feeding.

Although England began force-feeding Suffragettes in 1909, the first case in Scotland was in 1914. Ethel Moorhead, mistakenly known as the 'Leader of the Scottish Suffragettes' by the press because of her flamboyant and outrageous actions, was the first woman force-fed in Scotland. Convicted in Scotland five times, Moorhead's antics gave ample opportunities for WSPU to advertise women's suffrage as the arrest, prosecution, release, and re-arrest were eagerly followed by the media.

NRS holds some of the evidence presented at her trial in October 1913, the case which eventually led to her force-feeding. Moorhead, with Dorothea Smith, attempted to set fire to 6 Park Gardens in Glasgow. Discovered next to the incendiary materials were two postcards; one stated 'To British Tyrants: Asquith and Co. Beware! The destruction of property is but the beginning'.

Also in the archives are letters from concerned members of the public expressing their disappointment in the actions of Scotland's medical men, and equating the force-feeding a sane and resisting prisoner to torture. These include a suppressed letter from Moorhead herself, which provides a compelling insight into her character.

"Kindly instruct this ignorant Governor as to treat-



The second postcard states 'a protest against Mrs Pankhursts re-arrest' and has this newspaper illustration attached to it. (NRS, JC26/1913/90, Crown Copyright)

ment of political prisoners more especially. & please find out if I am alive tomorrow & not buried in some dreadful dungeon. He is astonished that we are rebellious being accustomed to tame convicts. Kindly instruct him that it is not his duty to endeavour to tame the suffragettes & quite a hopeless task it is to undertake” (HH16/40/3)

Skilled at propaganda and willing to engage in new and innovative forms of advertising, the Suffragettes initially helped to re-invigorate the women’s suffrage movement. The press attention they received is no doubt part of the reason why they have so dominated the discourse of women’s political history. However, militancy was relatively short lived and came to an end with the outbreak of war in August 1914. The Suffragists, those who pursued the vote using constitutional and peaceful means, had worked for decades before, and would continue to do so for decades after.

The Suffragists began organised campaigning for the vote in 1867. It was at this time that the first women’s suffrage society in Edinburgh, the Edinburgh National Society for Women’s Suffrage was constituted. During the Suffragists long campaign they made several gains for women – Married Women’s Property Act 1870; Women are given the right to vote and stand on school boards 1872; Local Government Act 1894 – but the peaceful petitions and marches they conducted for the parliamentary franchise were largely ignored by the Government.

One Suffragist, notable for her aristocratic background, appears in NRS records. Lady Frances Balfour was a member of the executive board of the National Union of Women’s Suffrage Societies (NUWSS) at its formation in 1897. Her diaries and letters provide a record of some of the key events during this turbulent period, but also her opinion of the Suffragettes.

“... my extreme friends invading the precincts of the House have been the great topic of the week. I don’t know whether I like the policy, but I do admire the courage & resource of the women” (GD433/2/337)

A selection of these unique records will shortly be on display in ‘Malicious Mischief? Women’s Suffrage in Scotland’, 1-31 August, Monday – Friday, General Register House. The exhibition will look further at the contribution both the Suffragists and Suffragettes made to the cause, and the impact their actions had on the lives of women.

Learn more [here](#). The exhibition runs Monday to Friday, from 1-31 August at General Register House, Edinburgh.



Frances Balfour, ‘In Memoriam, the Lady Frances Balfour, 1885-1931’. Includes her portrait and obituaries from various newspapers. (NRS, GD433/2/382, Crown Copyright)

Visible Girls, Invisible Spaces

Historic Environment Scotland (HES) is Scotland's lead body for the built environment and as such widely celebrates everyone's heritage, both the tangible and, increasingly, the intangible. And while bringing Anita Corbin's acclaimed photo-documentary exhibition *Visible Girls Revisited* north of the border for its only Scottish showing may seem unusual at first glance, it dovetails neatly with both our Year of Young People celebrations and our future strategy for recording the built environment. Corbin's exhibition portrays

as Anita Corbin did 37 years ago. Instead they will document the space and places that they frequent, the spaces that form their unique identities, and which often go undocumented by "official" bodies such as HES. For this reason, we're calling this companion exhibition *Invisible Spaces*.

We've had a number of meetings with the young people already, and thus far we've been surprised by the variety and diversity of the spaces



SUPPORTING

year of young people
bliadhna na h-òigridh
2018

pairs of young women in the early 1980s, some of them punks, some of them mods, some skinheads, some soul girls, and then returns to interview and photograph them 35 years later. The themes that run through this exhibition are ones that HES wants to explore in an exhibition that will run concurrently with *Visible Girls Revisited*, and for which Corbin's exhibition will provide inspiration.

The two exhibitions will be shown at the end of 2018 at Edinburgh's Summerhall, a former vet school that six years ago became a multi-disciplinary arts centre, showing art, theatre, music, dance and more. The second exhibition will be curated and created entirely by young people aged 18-26, who were recently recruited through online appeals for volunteers, through Scottish colleges and youth clubs, and through social media. This exhibition, inspired by, and responding to, *Visible Girls Revisited*, will be shown in the same gallery space and will explore the themes of *Visible Girls Revisited*, namely identity, youth, friendship, groups and belonging. In contrast to the first exhibition, however, the participants will do this not by creating portraits of young people

that they've want to document. Eschewing the clichéd and predictable tropes that we anticipated might be surfaced as part of an exhibition about young people (bars, nightclubs, street corners etc.), our 20 participants have wanted to document spaces including underwater archaeological sites, bell towers, urban dereliction and a women's only meeting space. At the other end of the spectrum some participants have wanted to document spaces a little closer to home such as their bedrooms; mental health issues that were largely invisible and ignored in the 1980s are, thankfully, no longer taboo subjects, and a number of participants have expressed an interest in documenting their struggles. The participants plan to use a variety of methods to document their spaces; these methods will be largely photographic, but there will also be scope for video, audio and other forms of interpretation.

Because most of the new material created for *Invisible Spaces* will be digitally-generated, it could potentially be added to HES's datasets. As well as managing over 300 properties up and down the land including Stirling castle and Edinburgh Castle, HES also manages and maintains

numerous archives, both physical and digital, and makes these available to the public through publications, through online databases and through exhibitions. We intend to accession many of the digitised artefacts that the young people create as part of their exhibition, and add them to the National Record of the Built Environment, namely our databases such as Scran (a collection of 500,000 records from



Charie and Jill

outside the 'ladies' Crystal Palace Nov 1980

Visible Girls

galleries, libraries, archives and museums) and Canmore (the national record of the built environment). In addition, some of our archives are providing source material for the young people as they research the spaces that form their identity.

As such, *Invisible Spaces* will play a part in fulfilling our ongoing strategy of widening HES's view of what constitutes heritage and the built environment. A recent stakeholder survey, conducted by HES with the public, entitled *What's Your Heritage*, confirmed to us that Scotland's citizens value their local pub as highly as Mackintosh's Hill House, and love a relatively nondescript local landmark as much as they love Urquhart Castle. In line with these findings, HES documents a wide range of buildings and environments: recent examples include a photographic survey of Edinburgh's Studio 24, a recently -defunct nightclub, and a study of urban graffiti by our archaeological team. By shining a light on the spaces that are important to young people, the marginal spaces, the ignored spaces, the sometimes-intangible states of mind that make up a young person's identity, *Invisible Spaces* is intended to continue and extend this dialogue.

What constitutes heritage is not decided just by public bodies, however august. Scottish heritage belongs to, and is defined by, everyone in Scotland. And while this exhibition isn't intended to provide a definitive view of Scotland's youth or its culture, it will certainly provide a snapshot of Scottish young people in the early 21st century, their concerns, their interests, their heritage, the ways in which they organise themselves. There may be fewer punks and mods in *Invisible Spaces*, but it will showcase a young Scottish cultural heritage that is equally opinionated, vibrant and outspoken.

Visible Girls Revisited and *Invisible Spaces* are at Summerhall, Edinburgh from 10 November to 21 December 2018.

**Andrew James, Learning Manager
Historic Environment Scotland**

© Copyright Update

Standing Committee on Copyright and Related Rights (SCCR) at the World Intellectual Property Organisation (WIPO)

If you've seen my previous reports from WIPO, you'll know that the SCA takes part in a delegation of Library and Archive NGOs led by the International Federation of Library Associations (IFLA), the International Council on Archives (ICA) and the International Council of Museums (ICOM). We're arguing for an [international treaty](#) on limitations and exceptions for libraries and archives, which would set basic standards that should be incorporated in a signatory country's national legislation. The fragmented and inconsistent nature of legislation in different countries creates legal uncertainty and promotes discrepancies in access to information between rich and poor nations.

After a frustrating period of stalemate at previous meetings of the SCCR, there has been some movement at SCCR 36 (28th May – 1st June 2018), with an [action plan](#) for libraries, archives and museums (LAMs) agreed through 2018-2019. While this does not include text-based work on an international treaty on limitations and exceptions for LAMS, it does include:

- A typology of the 'various existing legislative and other mechanisms related to the application of the limitations and exceptions regime on libraries, archives and museums...' which will focus on "conservation, access, and use of works, particularly in the digital environment." Our delegation hopes that this typology will take the form of a fully-searchable database, based on data collated from Prof. Kenny Crews' [study of limitations and exceptions for libraries and archives](#)
- A further update of Prof. Kenny Crews' study of limitations and exceptions for libraries and archives, with extra data collected specifically on archive provisions (this will give a more complete picture of the discrepancies in national legalisation across WIPO member states), with a preliminary report due in September 2018, and the final version due in May/June 2019
- A series of three regional seminars which will give librarians, archivists and curators who cannot travel to Geneva an opportunity to take part in the development process, and "... identify subjects that would benefit from further work at the international level," due to take place in early 2019
- A conference on limitations and exceptions for libraries, archives, museums, as well as educational and research institutions, to consider "...the opportunities and challenges provided by various international solutions including soft law, contractual/licensing and normative approaches, as appropriate." This will

take place immediately before SCCR39 in November/December 2019.

This is positive news, although it's frustrating that much of the evidence and information-gathering requested by WIPO has already been undertaken: by the NGOs that have been advocating and presenting evidence at SCCRs for the last 6-8 years. While it is tempting to view the action plan as a form of stalling, the update of the Crews study and the regional meetings will be extremely beneficial in terms of the sheer amount of new evidence, commentary and awareness-raising they will generate. Personally, I remain concerned by the inclusion of 'soft law, contractual/licensing and normative approaches' in the text of the action plan document, in relation to the conference to be held in late 2019. I do not think these approaches are an appropriate solution to the challenges presented by copyright across borders: an international treaty is the most effective solution for libraries, archives and museums. I will continue work with our colleagues in the library, archive and museum delegation to make sure SCCR stays on track for 2018-2019.

De-mystifying diligent search for Orphan Works

The EnDOW project (Enhancing access to 20th century cultural heritage through Distributed Orphan Works Clearance, a mouthful, I know) came to end on the 31st May 2018. This three year EU-funded research project interrogated the legal requirements of 'diligent search' for rights holders in orphan works across multiple EU member states, and explored the possibility of using crowdsourcing to make diligent search more accessible and affordable for cultural heritage institutions. Orphan works are those works where, despite a diligent search, the rightsholder cannot be identified or located.

This has resulted in an [online platform](#) where users can undertake a guided diligent search, with the results recorded and saved in PDF format. The tool can be used by anyone, although initial feedback from user-testing suggests that cultural heritage professionals would prefer to use it internally, or through supervised 'labs' with volunteers.

You can access the tool at www.diligentsearch.eu. There are also numerous [reports](#) that have been published as a result of the project: the [most recent report](#) provides an overview of the different approaches CHIs are taking to the orphan works problem across Europe. You'll find this report useful if you're considering the digitisation of orphan works, but are unsure of how other institutions have approached this issue.

Many thanks are due to the participants who took part in the diligent search lab in February 2018 in Glasgow, which tested the online platform. The SCA will be offering a further opportunity to get to grips with diligent search for orphan works later in 2018/19, so watch this space for the opportunity to sign up.

New EU Directive: Copyright in the Digital Single Market

European copyright law is due to get an update through the [Digital Single Market Directive](#), although the [current version](#) of the proposed legislation was rejected by the European Parliament on the 5th July 2018. There will be one final chance to make amendments to the directive before a plenary vote in September 2018. Realistically it is unlikely that the Directive will not be adopted until spring 2019, at the earliest.

There isn't room to go into a detailed blow-by-blow of the new directive (and it will likely change in some respects), but good summaries of the current text and the issues it creates are available [here](#), [here](#) and [here](#). Articles 5 (Preservation) and 7-9 (Out of Commerce Works) are not perfect but have generally been welcomed by the GLAM copyright community. These will make a format-neutral, cross-border preservation exception mandatory for all EU member states and will allow CHIs to undertake mass digitisation of out-of-commerce works, including those which have never been in commerce (like most archive collections). This is enabled either through a licensing scheme or an exception (where licenses are unavailable).

However, you may have seen online coverage of Articles 11 (Press Publishers' Right) and 13 (Value Gap/Upload filters). Article 11 would grant press publishers an exclusive related right over the reproduction and making available of their works, requiring social media, search and aggregation providers to pay for displaying excerpts or snippets of news

articles. Article 13 would require platforms that host user-generated content to actively monitor uploads for copyright infringement. Both articles would have a negative effect on the open culture of the internet, without much guarantee of curbing copyright infringement or compensating rightsholders. We should all be concerned about how the directive will affect our access to and use of information online, regardless of the UK's membership of the EU. You can keep up to date with developments [here](#).

CopyrightCortex.Org

If you're looking for up-to-date guidance on copyright law, examples of archive institutions engaging in digitisation of copyright-protected materials, and research on copyright and cultural heritage, then you will find [copyrightcortex.org](#) useful. The site is based on a catalogue, which features academic papers, project reports, consultation evidence and case studies on copyright in relation to galleries, libraries, archives and museums (GLAM). There is also a [complete learning resource](#) on copyright law created by Prof. Ronan Deazley. The site is still in beta and we would appreciate any feedback you may be able to offer: on usability, coverage of content, etc.

And if you're interested in further study, there's also a Continuing Professional Development (CPD) course on [Copyright for Information Professionals](#) available through the Centre for Archive and Information Studies (CAIS) at the University of Dundee.

Victoria Stobo, Lecturer in Recordkeeping
University of Liverpool

SCA Events & Workshops

- **5 September 2018: Working with Volunteers** (10:00-16:00), New Register House, Edinburgh (£12 Members/£15 non-members)

This one day course, delivered by Volunteer Scotland, covers some key areas of volunteer management to help ensure that you are confident when involving volunteers
- **10 September 2018: Introduction to Archives Accreditation** (12:30-16:00), General Register House, Edinburgh (Free)

Not sure where to start with Accreditation? This workshop will help get you started, exploring the benefits it can bring to your service, and hearing from those who have achieved it.
- **13 September 2018: Measuring Economic Impact** (13:00-16:00), WaverleyGate, Edinburgh (Free)

With heritage organisations under increasing pressure to demonstrate their contribution to the economy and public life to ward off budget cuts and attract external funding, discover how you can measure your service's economic impact.
- **27 September 2018: SCA Annual Members Meeting** (17:30-18:00), Scottish Storytelling Centre, Edinburgh (Free)

Join us for our fifth Annual Members Meeting
- **27 September 2018: SCA Annual Lecture:** (18:30-20:00), Scottish Storytelling Centre, Edinburgh (£5/£8)

One of the nation's most distinguished historians, Prof Sir Tom Devine will discuss the importance of archives to the researching of his latest study on the Scottish Clearances.
- **3 October 2018: Intergenerational Training Course for Trainers and Practitioners** (10:00-16:00); General Register House, Edinburgh (£75/£50 concessions)

This CPD accredited training course will be of interest to those who are keen to embed intergenerational approaches within their programme of work. ([Bursaries available](#))

For full details and to register for any of our events click [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)