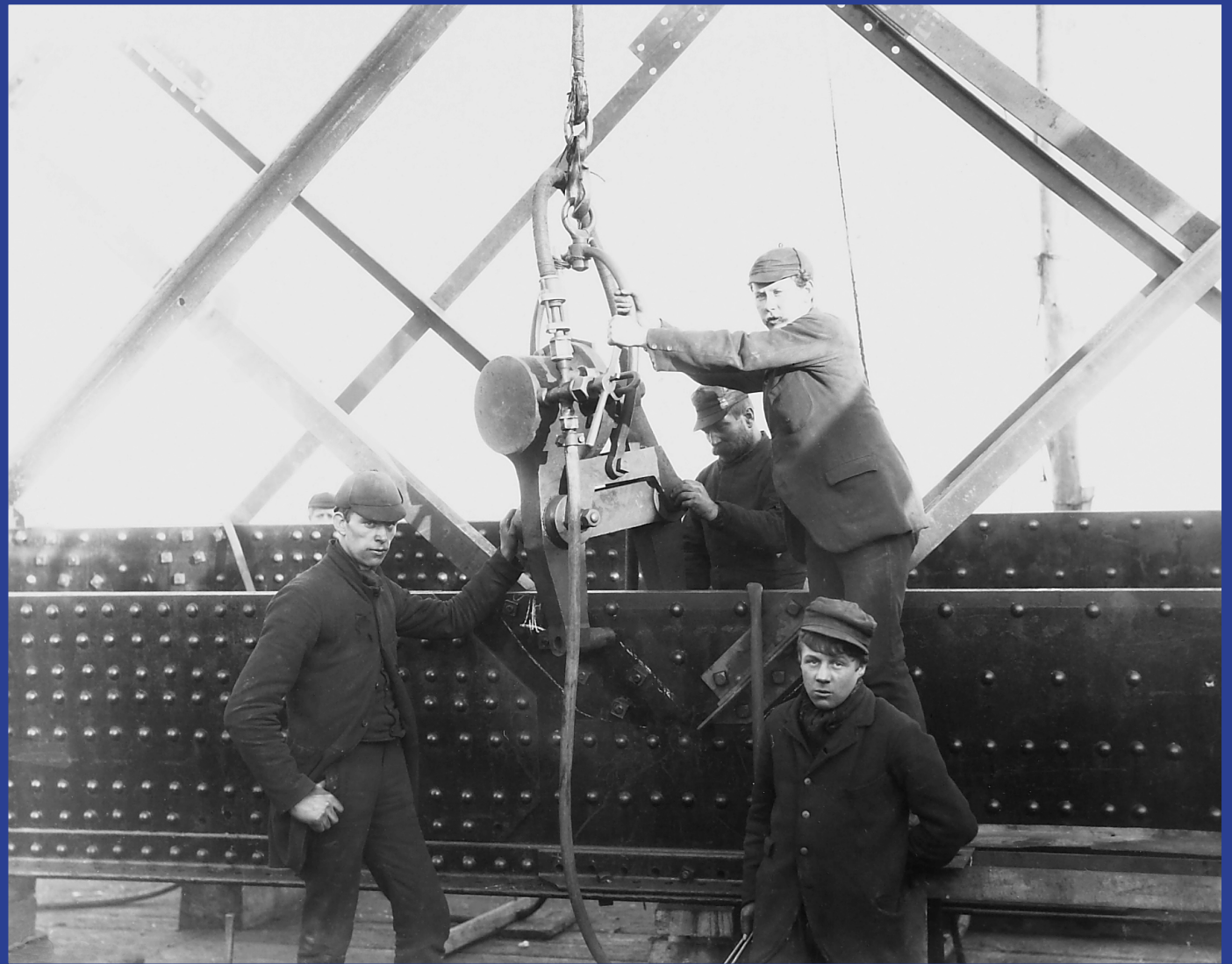


# BROADSHEET

Magazine of the Scottish Council on Archives  
[www.scottisharchives.org.uk](http://www.scottisharchives.org.uk)

Spring 2019



It has been a very busy start to the year for the SCA, with much more planned! The latest in our series of events that explore Why Archives Matter, explored the importance of archives in celebrating and shaping heritage, memory and identity – a fuller account and some of the papers given won the day will feature in a future edition.

In partnership with National Records of Scotland, more recently a capacity audience attended a conference focussed on the Public Records (Scotland) Act. It is over five years since the Act's adoption, and the conference gave practitioners and experts the opportunity to review progress and discuss its development.

There's still much to look forward to, including the Community Archives and Heritage Group (CAHG) Conference in July. This is the first time the conference has been held in Scotland and it is proving very popular, with a packed programme of inspiring talks and workshops.

Meanwhile, in this issue we offer a reminder of the rich heritage of Scotland's technical and industrial past, with boats and bridges featuring heavily:

From personal experience of working on marine designs, Jennifer Lightbody left the shipyard behind to begin a career in archives, but as she says, "you can take the girl out the shipyard, but you can't take the shipyard out of the girl", and her previous professional life has given her a unique insight into shipping archives. We also here from the Ballast Trust, a treasure trove of technical archives, which marked its thirtieth anniversary at the end of last year with the launch of a new guide to aid understanding of these specialist records. The designs for one of the nation's most iconic structures have been digitally modelled, using collections from National Records of Scotland and elsewhere, to create an innovative new educational resource, Go Forth! Finally, we remember the Iolair disaster, as its centenary is marked and the poignant records that remind us of the tragic effect on Hebridean communities.

**The Editorial Team**

## Cover Image

Group of four riveters at work with a pneumatic riveting machine on the Forth Railway Bridge, 1887, Crown copyright, National Records of Scotland, BR/FOR/4/34/2.

National Records of Scotland has an incredible collection of glass plate negatives, taken by assistant engineer Evelyn Carey (1858-1932) throughout the bridge's seven year construction. These give a unique account of progress on the Forth Bridge, and record the development of a Scottish icon. You can explore this building of the bridge and view more of the collection [here](#).

The bridge has also recently been captured digitally, and you will find out more on this educational project in Tessa Spencer's article below.

## Contributors

Kiara King, Jennifer Lightbody, Paul Lowe, Gillian Mapstone, Seonaid McDonald, Laura Mitchell, and Tessa Spencer.

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.



Image: Paul Lowe, Keeper of the National Records of Scotland, and Laura Mitchell, Deputy Keeper.

# Meet the Keeper

National Records of Scotland were delighted to welcome their new Chief Executive Paul Lowe to the organisation in late December 2018. Now that he has been in the job for just over six months, **Gillian Mapstone**, Head of Records and Archives Engagement, caught up with him and Laura Mitchell, Deputy Keeper of the Records of Scotland, to find out a little more about him.

The only constant thing is change! Well that is true at National Records of Scotland where the past year has seen a number of significant changes to the organisation, not least of them the appointment of a new Keeper of the Records of Scotland. Outside General Register House the east end of Edinburgh itself is undergoing significant structural changes on the St James site adjacent to the building, and against the back drop of cranes and construction I recently had the pleasure of sitting down with Paul Lowe and his deputy Laura Mitchell to find out a little more about our new Chief Executive and hear his reflections so far on his new role and the challenges and opportunities that lie ahead.

Paul comes to NRS with a diverse professional background, originally setting out as a health practitioner in the NHS then changing course to pursue a career in the civil service, where for the past twenty years he has been leading in the strategic and operational delivery of public services in a variety of organisations and agencies. Reflecting on his very varied experience, Paul noted that his career in public service has afforded him the opportunity to help people and contribute to public good,

and to pursue important, interesting and challenging roles.

The first few months of 2019 have been an immersive introduction to NRS and the world of archives, with Deputy Keeper Laura Mitchell, guiding the way. Paul shared with me his first impressions of the organisation he has now been tasked to lead.

“In a word... surprising. I knew a bit about the work of NRS from previous roles I have held, so I had some idea of NRS as an organisation. But over the past months I have been discovering hidden depths to the organisation that aren't always obvious to people outside.” Since its creation in 2011, NRS has an operating model quite unique in the UK context and different to many other countries around the world. Not only responsible for the national archives, NRS has responsibility for the functions of the Keeper of the Records and the Registrar General in one organisation, as well as a significant national statistical function. “The diversity and, the range of the scale of the things that we do, I think has been really surprising and fascinating.”

The other word which describes Pauls first impression of NRS was opportunity. “I think there are a lot of



opportunities. Fundamentally in terms of the work we do to preserve archives, NRS is here to provide that secure, safe environment for preserving an important part of Scottish history and culture. But that's only worthwhile if we can do so in an accessible way. There is a challenge for us in how we become that increasingly outward facing organisation but also how we open up the wealth of our cultural assets for the benefit of the people of Scotland and wider society. So, I think there are lots of interesting opportunities around that."

Thinking about his impressions of archivists in general and the wider archival sector Paul noted a proud and valuable tradition of professionalism within the sector, which has struck him most so far. "The people I have met have been hugely passionate, greatly committed, and with understandably strong views on the importance of what they do and why that matters. Often this is in a quiet understated way, but it's very apparent and, in my opinion, a very good thing".

As the renovations to the Edinburgh skyline continued outside the window, Laura and Paul spoke a little about the recent changes and reorganisations which have taken place inside NRS over the past 12 months. This has, and continues to be, a reorganisation across the whole of NRS, but our conversation focussed on the changes affecting the archive functions of the organisation.

Laura spoke of the strategic and operational changes which have taken place as a direct response to what our stakeholders communicated to us during a recent engagement exercise. "What we learned through this feedback was that NRS is very much trusted, our professionalism and our approachability is greatly appreciated by our many stakeholders. However, we are also seen as too inward looking, not digital enough and not providing enough sector leadership. We are looking at this carefully, work I am leading to restructure my area is intended to address this and bolster us a bit."

"The heart of what NRS is now trying to do is about engaging and having conversations," agreed Paul "about moving away from being insular, looking to become a more confident sector participant and where appropriate a leader; however leading ... takes a number of forms and collaboration and conversation would be at the heart of what guides us in the coming years."

Discussion then turned to what lies ahead and interestingly both agreed that the challenge and opportunities lie in the same space: the narrative and perceptions about archives for those not directly connected to the sector.

"What we do contributes to the 'fabric of society'," observed Paul, "these stories, the history, the data and the information we hold as an organisation. We are here as public custodians of that information and material.

However, I see our contract with citizens, now and in the future is more nuanced than that. We must be responsive to change happening around us now as we become a more digital society. We must also move forward from not only looking after things well but also continuing to make this material relevant and to continue to live. There is a lot already which is good, and we need to talk more about this, and more we can do to improve, the perceptions of what we do, and how and why we do it."

Although there is an understanding within our organisation and sector of the central importance of archives and record keeping in underpinning our democracy and our nation's accountability, the challenge for Laura is "about the profile of archives and record keeping generally and how we raise that to a point where it really is recognised and appreciated for how fundamental it is to so many other things." Both Paul and Laura are committed to building a narrative of success in NRS and across the sector, and of evidencing and celebrating the crucial value of good archiving and record keeping to a wider audience.

It is early days for this new leadership team in NRS and Paul commented on the absolute prerequisite of the NRS ensuring that as a public body, supported by the tax payer, it is meeting its responsibilities and continues to grow on the strong foundations of expertise and trust which NRS have built thus far. Like the changing physical landscape around us, however, he is clear that the NRS must also continue to evolve, to question what we do and how we do it to ensure that we develop our positive narrative, showcase our achievements, develop our products and services to offer the best outcome for our customers and make the best uses of the vast resources which we hold on behalf of the nation.

Although at the very start of this new role, Paul reflected that as the new Keeper of the Records he is already energised and inspired by his first few months in post and is looking forward to developing NRS and working in collaboration with others.

## Behind the scenes in NRS

Following on from the management team's desire for NRS to be more outward facing and engaged with the sector, Broadsheet will now feature articles focussing on one of the many archival teams operating in NRS. These articles will aim to provide insight into the variety of work that goes on in NRS, the people who undertake these activities, the projects they are working on and the challenges and opportunities they face.

**Gillian Mapstone,**  
Head of Records and Archives Engagement, NRS

**"What we do contributes to the fabric of society: these stories, the history... we are here as public custodians."**

**Paul Lowe**

# Launching Out

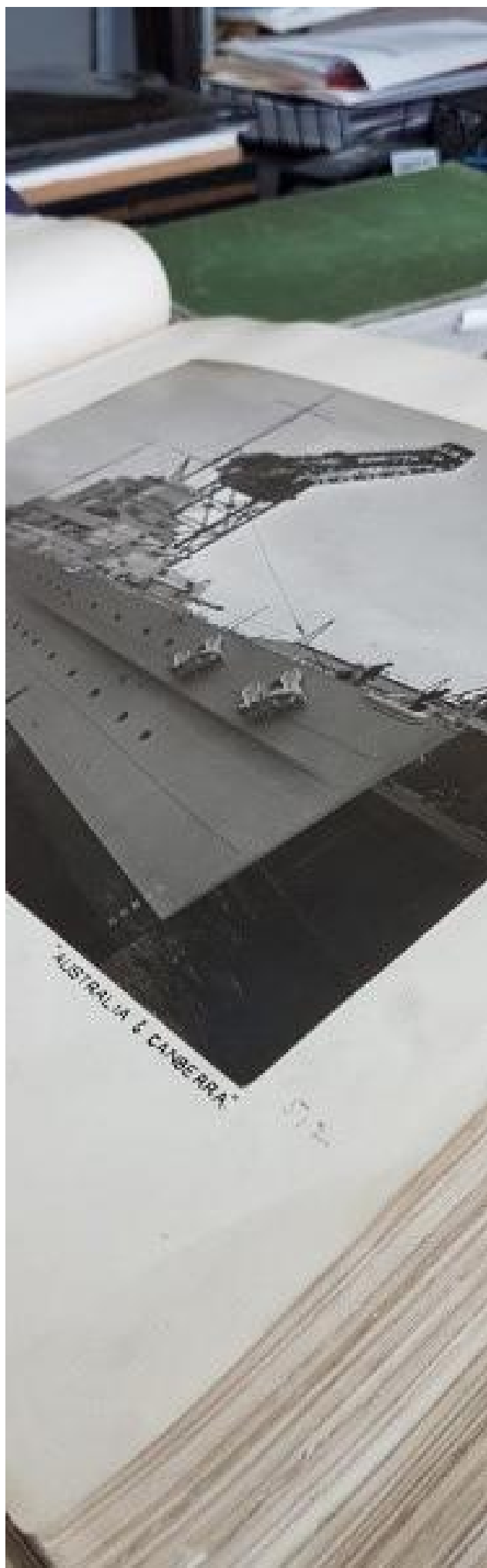
Nearly three years ago, I left engineering for a career change into archiving. I had been working for 18 years in shipbuilding design engineering, helping design quiet ships but was seeking a change in direction. I had a passion for family history and took advice from a number of people on how to move into the heritage sector. Following this advice and armed with transferable skills of project management, logical thinking, attention to detail and an inquisitive mind, I headed into archiving.

I was fortunate to gain a traineeship through the SCA's Opening Up Scotland's Archives 'Skills for the Future' Project, funded by the Heritage Lottery Fund, and started this in September 2016. My place on the University of Glasgow MSc in Information Management and Preservation course was already secured prior to the traineeship, following work experience at University of Glasgow Archives and Special Collections and North Lanarkshire Archives, so I deferred the course for a year.

My traineeship was split between Glasgow City Archives (GCA) and The Glasgow School of Art Archives and Collections (GSA A&C), spending six months in each. At GCA I focussed on two main projects, namely social media to promote the collections linked with WWI, looking at events from 100 years previously, and a local history workshop, Where Do You Think You Are?, which I planned, promoted and delivered for 13 attendees.

My time at GSA A&C was spent working on an audiovisual project, to catalogue fashion show films from the 1970s and 80s, and make them available online. This involved consultation with current students and alumni on how best to describe the films and identify those in them, researching and writing biographies of those involved (around 120 at the last count!), writing catalogue descriptions and addressing the copyright implications of sharing these online. I was also involved in setting up an exhibition of fashion show material from the preceding 70 years. The traineeship also allowed me to attend courses and conferences, host the other trainees visiting my archives, and visit around two dozen archives around the country. I established a wide network of contacts over this year and am still in touch with many of these people through various routes.

Having completed the traineeship, I then embarked on a year's study for my MSc. The traineeship served me well going into this, as I could see the application of the theory we were learning. It was a good mix of theory and practical work, with assignments involving cataloguing and writing appraisal reports. We also covered wider skills such as writing blogs and presenting, very relevant for many archive roles today. As part of the MSc we undertook a two-week placement within an archive and I was lucky enough to do my placement at National Records of Scotland's Thomas Thomson House, looking at shipbuilding photograph albums. I had found out about the albums during a trainee visit earlier that year, and it was really interesting to consider the catalogue descriptions of the albums, thinking about



the user and what information would be useful to them. This placement then led to my dissertation, investigating shipbuilding records and how they are promoted, to broaden the audience for their use. I was also able to volunteer at the Ballast Trust during this time, box-listing shipbuilding records. The course was a great experience (admittedly hard work studying full-time as a mum of two, 20 years after my undergraduate degree!) and is the foundation for my future and progression within the sector.

After completing the MSc, I took on the role of Archives and Collections Assistant at GSA A&C. Having worked with the team and the collections previously, it was exciting to get back to working with them again. My role is extremely varied, and despite being a cliché, it's true that every day is different. Along with my fellow A&C Assistant, Cat Doyle (another former Skills for the Future trainee), we host visitors to our reading room, answer remote enquiries and carry out condition monitoring on our reading room and stores. Visitors can be individual researchers - carrying out academic research, looking into family history or consulting architectural plans - or groups of students, interest groups or community organisations, all interested in many aspects of our vast collection. For enquiries, I focus on image requests, processing requests from researchers who wish to use images from our collection for publications, exhibitions or academic/personal study, including copyright clearance for the images.

I am also working on social media for GSA A&C, to showcase our collections and our activities. We are currently active on Instagram, Twitter and Facebook, and have a blog on our website. This involves a number of different writing styles, and is also a great opportunity to get to know the collections.

Alongside these roles, I have been working on a large project on our textiles collection. We have recently digitised our textiles, involving high resolution photography. Once the textiles were digitised they were repackaged, rolling them onto tubes and wrapping them in a Melinex layer. This will protect them for current and future generations and allow for easier retrieval from storage. The transparent packaging also allows the textiles themselves to be seen whilst still packaged, giving visitors an instant flavour of the works. My part in this project was to supervise six student volunteers from the University of Glasgow's Centre for Textile Conservation, who carried out the repackaging. It provided a great opportunity for me to learn not only about textile conservation, but also to have much greater visibility of the textiles themselves. A detailed data management exercise accompanied this task, which allowed me to utilise skills and experience from my previous career.

I feel very fortunate to have gained the opportunities I have over the last three years, in such a variety of ways. The connections I have made have also served me well, as I was invited to give a talk at National Records of Scotland in March on my MSc placement, which 25 members of the public and archives community attended. I am continuing to raise my profile by speaking with my colleague Cat and former Skills for the Future Project Manager Audrey Wilson at the Archives and Records Association conference in Leeds in August, and by continuing my professional Twitter account ([@jill\\_archives](https://twitter.com/jill_archives)) which was started during the traineeship.

I have had an exciting time so far in the archives sector, thanks to a multitude of people in a range of organisations who have supported me, and look forward to what the rest of my time at GSA A&C and beyond will bring!

**Jennifer Lightbody,**  
Archives & Collections Assistant,  
The Glasgow School of Art

Image with kind permission of The Glasgow School of Art







# Remembering the Iolaire Disaster

In the early hours of 1 January 1919 His Majesty's Yacht *Iolaire* foundered on rocks, known as *Biastan Huilm* (the Beasts of Holm) a short distance from the entrance to Stornoway Harbour. The vessel was carrying hundreds of Royal Naval Reserve men who had been granted leave to return home for the first New Year of peace following the end of the Great War. Despite being only yards from shore, 201 men out of the 280 on board perished. The lost included men from virtually every district of the island of Lewis, from Harris and Berneray as well as 20 of the 27 crew members.

**Seonaid McDonald**, archivist at **Tasglann nan Eilean**, the Hebridean Archive, looks back at the Islands' commemoration on the centenary of this tragic event.



On top of the heavy toll of those lost in the War, this event was to have a profound effect for decades to come, particularly on the island of Lewis, as the disaster was so painful it was simply not discussed.

Given the significance of the event there were many activities and projects undertaken by communities and individuals, in Lewis and beyond, in relation to the centenary. This article focuses on those in which Tasglann nan Eilean (the archive service of Comhairle nan Eilean Siar) had a role.

An Iolaire Working Group was formed in 2015 to prepare for the centenary commemoration with representation from Comhairle nan Eilean Siar, the Heritage Service (which has a remit for both the museum and archive service), An Lann-tair (the arts centre), the Comainn Eachdraidh (local historical societies) and other community organisations. The principal activities overseen by this Group were:

- Community commemoration events on 31 December 2018 and 1 January 2019;
- Upgrade of the path to the Memorial (which had been erected in 1960 near the site of the disaster) to improve access;
- Conservation and cleaning of the Memorial (by the Museum's conservation officer);
- Commissioning of a sculpture to be sited near the Memorial by artists Will MacLean, Arthur Watson and Marian Leven;
- Publication of a book ('The Darkest Dawn') by Malcolm MacDonald and Donald John MacLeod;
- A major exhibition at Museum nan Eilean's special exhibition gallery at Lews Castle.

As Archivist my role was to assist colleagues with various aspects of the museum exhibition (research, identification of potential display material from our own collections and others) and to create a small supplementary exhibition drawing specifically on archive material held by Tasglann nan Eilean for an archive display case located in the museum foyer. Additionally, I assisted colleagues in the museum service with the selection and interpretation of content for a schools loan box using digital copies of archive material from Tasglann nan Eilean and others.

The principal records held by the archive in relation to this event are those of the Iolaire Disaster Fund. Set up in the aftermath of the tragedy to assist the families of those lost, the collection includes a series of application forms containing details of the deceased sailors and their dependants. In some cases the forms are accompanied by letters written by, or on behalf of, the applicant.

The forms are arranged in an order which clearly shows the impact on particular areas of the island. For example, the first eleven forms (numbered at the time) all relate to crofts in North Tolsta. Analysis of the information on these 11 forms illustrates the number of people affected in one small village alone:

Widows	5
Children/ stepchildren	8
Parents	6
Parents in law	2
Grandmother	1
Siblings	18
Other relatives	2
<b>Total</b>	<b>42</b>

Accounts of the disaster from survivors would suggest that the men congregated on the boat according to which village they were from in order to catch up with one another's news after up to four years apart due to the War. Therefore, when the boat struck the rocks it may have been more difficult for some of those on board to escape than others, dependent on their location. This might explain the concentration of victims from certain villages.

Clearly the information contained in the records of the Disaster Fund would be essential to portraying an accurate account of the event. However, the records had been placed under a closure period of 100 years. If this were to be applied, it would mean that the records could not be accessed or used until after the centenary year.

I considered this matter carefully taking account of Data Protection legislation and local sensitivities. Given that all the widows and orphans of the disaster are dead there was no legal reason why the Disaster Fund records should remain closed, as the Data Protection Act applies only to living individuals. I discussed the issues with colleagues who are native islanders and would have a better insight into the likelihood of a backlash if the records were opened. It was felt that, as the victims' names were public knowledge, it would also be known that their relatives would have applied for financial assistance at the time. There would not have been 'shame' associated with this, given that options for support from the state were so limited. Therefore, the risk of causing distress by opening these records would be minimal.

It is interesting to note also that when the Fund was being wound up in 1938 (all the orphans having by then reached the age of 18), the minutes record that the Fund Trustees decided to lodge the records in the Town Council Chambers 'for preservation and for access to them by any interested party'.

As 2018 progressed and publicity about the various commemorative events grew, people were beginning to ask to access the Disaster Fund records for various reasons such as family history, research in relation to projects or for television and media programmes.

I felt that it was important for people to be able to view contemporary sources to fully understand the aftermath







of the disaster, and for some of its contents to be available for the exhibition and associated projects and therefore eventually concluded that the collection should be open.

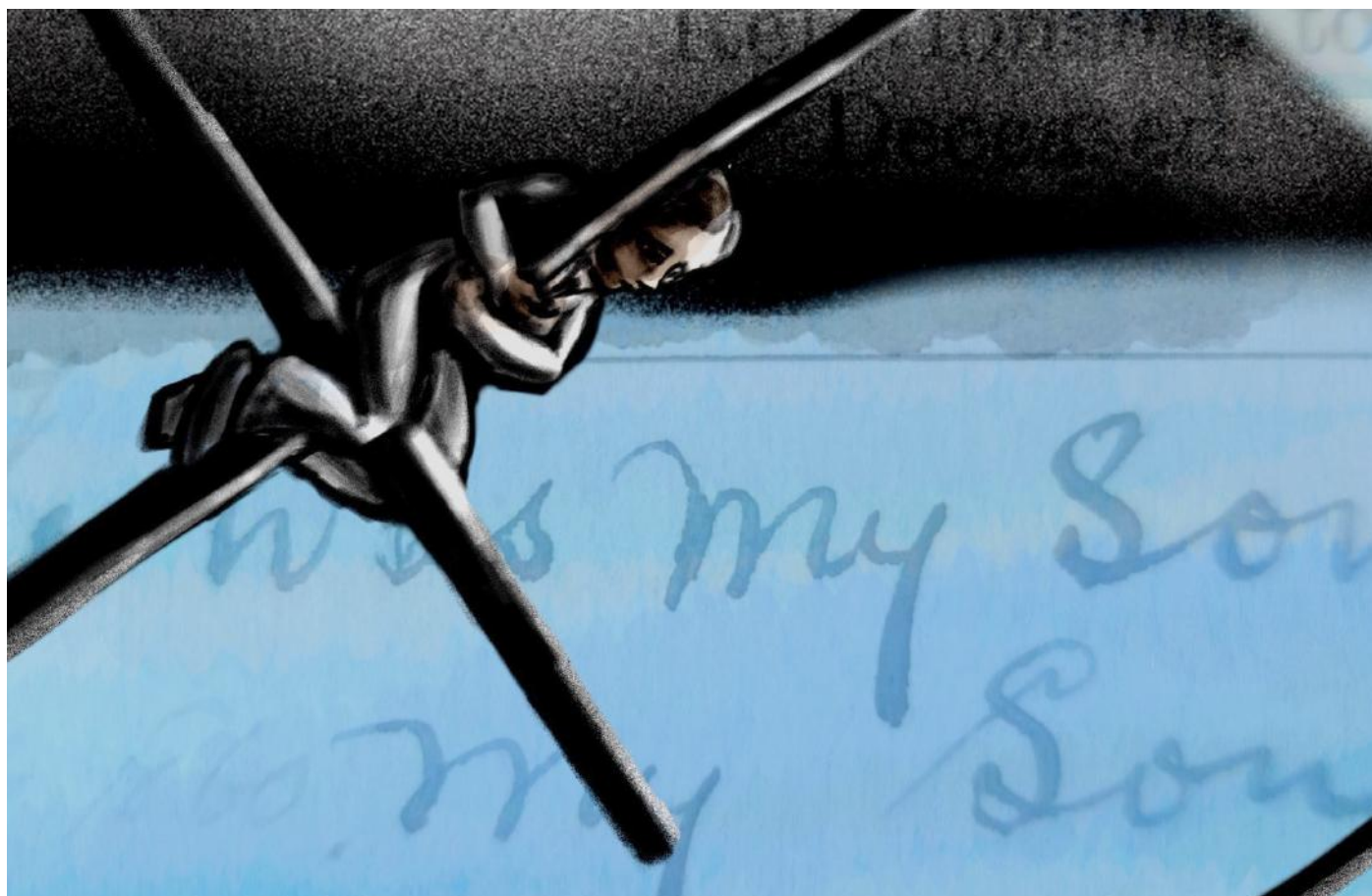
There was one application and letter in particular which we wished to select for inclusion in the museum exhibition – that of the widow of John Morrison, 10 Coll, who had been left with 8 children ranging in age from 1 to 18 years. Although I had decided the collection should be open, I felt it would be insensitive to display the form and letter in a major exhibition without consulting two close family members who still live in Lewis. Having been invited to the archive to view and discuss the documents, not only did they agree to them being included in the exhibition, but they also offered to provide family photographs for use in the exhibition and associated activities.

Archive material from Tasglann nan Eilean used in the museum exhibition included:

- An Iolaire Fund Donations register showing the global response, which in itself reflects the Highlands and Islands' diaspora;
- A letter to the Fund from Mrs John Morrison, 10 Coll, which accompanied her application;
- An Actuary's Classification Table, showing the number of people who were dependants of those lost as at March 1922 and their ages;
- A letter from Alexander A. Stewart, Vermont, USA to Murdo MacLean, one of the Fund Trustees, expressing sympathy from Lewis natives and enclosing donations. The letter also expresses his deep homesickness;
- Items from the archive of the Lewis Society of Detroit, which was formed as a result of a meeting to raise money for the Disaster Fund.

In terms of the archive display, it was decided to focus this on the theme of the aftermath of the disaster to complement the museum exhibition which took the story from the backdrop of losses in the Great War, theories about how the disaster had happened, the initial aftermath including the setting of the Fund and current day responses. A bundle of stray Disaster Fund documents had turned up in a council store in 2017 which included petitions and letters of complaint. A selection of these were used in combination with information from Parish Council records and other sources to show the desperate plight facing the islanders in the early 1920s due to the loss of so many young men both in the war and the Iolaire Disaster, the poor harvests, the downturn in the fishing industry and the failure of Lord Leverhulme's economic development schemes.

The exhibition resulted in a great deal of interest in the archive material. It has been used in television documentaries and education activities both in Museum nan Eilean and at An Lanntair arts centre in Stornoway. Additionally, copies of material relating to particular localities were provided to some of the Comainn Eachdraidh for use in their exhibitions and commemorative activities.





Tasglann nan Eilean was fortunately successful in its application for 3 days' consultancy with the SCA's Education consultant, Douglas Roberts. Following this, we worked in collaboration with An Lanntair's education officer to develop an education activity based around specific archive documents, drawing on some of the techniques suggested by Douglas. These sessions were delivered to school groups visiting the Iolaire 100 portraits exhibition in January and February 2019 by Shona MacLellan, Collections Assistant, and received excellent feedback. (Artist Margaret Ferguson had used family photos to paint portraits of 100 of the men affected by the disaster).

The Iolaire Disaster Fund archive was also used by artist Catriona Black, who was commissioned by BBC Alba to create a five minute animation. She had been particularly struck by one form on which a mother had written 'He Was My Son' and also noted that some of the forms have evidence of tear stains. Catriona integrated details from photographs of the forms into the background of some of the animation stills. The film was broadcast on 1 January 2019, and on BBC 4 on 30 April 2019.

Feedback from the exhibition has been very positive, with many of the respondents referring specifically to the Disaster Fund material. For example, in response to the question 'Have you learned anything new as a result of the exhibition?' visitor comments include:

- 'The register and letters make it very real.... extremely sad.'
- 'The reality following the aftermath for families left behind'
- 'An excellent collection and well told story, the personal accounts are particularly powerful.'
- 'We learnt about the fund for widows and families and how long it took for help to arrive.'
- 'The suffering of the families economically as well as emotionally and of having to write an application for grant funding.'

There have also been examples of people not having previously realised their relatives had a connection with the disaster, and, due to the centenary creating space for the community to reflect on and discuss it, using the archive to confirm information that has come to light from conversations.

It is hoped that the range of activities in which the archives have been used in this centenary year has helped to show the value of the archive service in preserving important records and providing access in a multitude of ways for the whole community.

**Seonaid McDonald,**  
Archivist, Tasglann nan Eilean (Hebridean Archives)

Images: Left: Still from animation by Catriona Black, featuring text from application form, © Catriona Black and BBC; Top right: First page of letter accompanying the Disaster Fund application by Kate Morrison, 10 Coll; bottom right: Disaster Fund Application form; 'My Son... He Was My Son', both © Tasglann nan Eilean

10, Coll. Back.  
Stornoway  
GD8/2/14

Sir,

I beg to apply for a grant from the Iolaire Disaster Fund.

My husband, John Morrison was drowned in the Iolaire Disaster. He was at the time in the Royal Naval Reserve. Before the war he was a fisherman.

My family numbers nine persons, including myself. Their ages vary from 18 years to 1 year. I myself have been under medical treatment by Dr Mackenzie for the last three years, and for the past eight months have been practically confined to bed. I am thus quite unable to do any house work.

GD8/2/139 Mother only

10/139 ✓

**"Iolaire" Disaster.**

The Committee of the "Iolaire" Disaster Fund will be pleased if you fill in the information asked for in this Form and return the Form, as soon as possible, in this enclosed addressed envelope.

Name of Dependant ... Donald MacLeod 5 South Main Street

Name of Dependant ... Mrs Effie M. Leod

Address ... 5 South Main Street Stornoway

Relationship to Sailer ... my Son

Official Number of Deceased ... 49448D Rating ... Deckhand

PARTICULARS OF MEMBERS OF HOUSEHOLD.

Relationship to Deceased	Name	Age	Occupation or School	If in Employment Wages earned
he was my Son	Effie M. Leod	54	Disabled	
my Son	Norman M. Leod	58	partial Disabled	
Brother -	Murdo John M. Leod	14	School	
Brother	Katie Ann M. Leod	9	School	

INCOME.

Total Amount of Allotment and Separation Allowance received in respect of Deceased ... £1 2 5

Total Amount of Allotment and Separation Allowance received in respect of any other member or members of household ... 7 shilling

Total of other source of Income ... none

I certify that the above statement is true to the best of my knowledge and belief.

(Signature of Dependant) ... Mrs Effie M. Leod

Date ... 8 February 1919.





# Go Forth!

Scotland's Forth bridges have been described as a wonder of the modern world. They are instantly recognisable, stunning examples of engineering from the 19th to the 21st centuries.

In December 2017, National Records of Scotland (NRS) was invited to collaborate with the Centre for Digital Documentation and Visualisation (CDDV) on the development of educational resources for the 3D Forth Bridges Project.

As background to this project, CDDV is a partnership between Historic Environment Scotland and The Glasgow School of Art. In 2014 Transport Scotland awarded them a grant to create 3D interactive models of the Forth Bridge, Forth Road Bridge and, at the time, the partially built Queensferry Crossing using 3D laser scanning technologies.

This project helped support the Forth Bridge's successful nomination as a World Heritage Site which culminated in it being inscribed as a UNESCO World Heritage Site in July 2015.

Once the digital models of the three bridges was complete, a further grant was awarded by Transport Scotland in 2017 which allowed the project team to begin work on the creation of educational resources. These were aimed at school pupils to inspire interest in the bridges and to

engage them in the pursuit of science and technology subjects.

In order to help develop these learning resources, NRS supplied high quality images that document the construction of the Forth Bridge in the 1880s. The images had been scanned by NRS conservators from the original negative glass plates that form part of the British Railway collection held by NRS, (NRS reference BR/FOR/4/34). The photographs were taken by Evelyn Carey, an assistant engineer on the construction project, who used his privileged access to create a unique body of structural studies of the Forth Bridge.

NRS archivists also helped with historical research relating to the bridge and the people who constructed it. ScotlandsPeople ([www.scotlandsppeople.gov.uk](http://www.scotlandsppeople.gov.uk)) and other historical sources were used to research the life of David Clark, a rivet catcher, who died aged 13 during the course of his employment on the bridge. This real life person informed and inspired the main character in the Go Forth and Discover digital game.

CDDV worked with the assistance of a digital learning consultant from Dundee City Council to create teaching packages which incorporate lesson packs, practical resources and games which support the teaching of STEM subjects (science, technology, engineering and maths) and the Curriculum for Excellence.





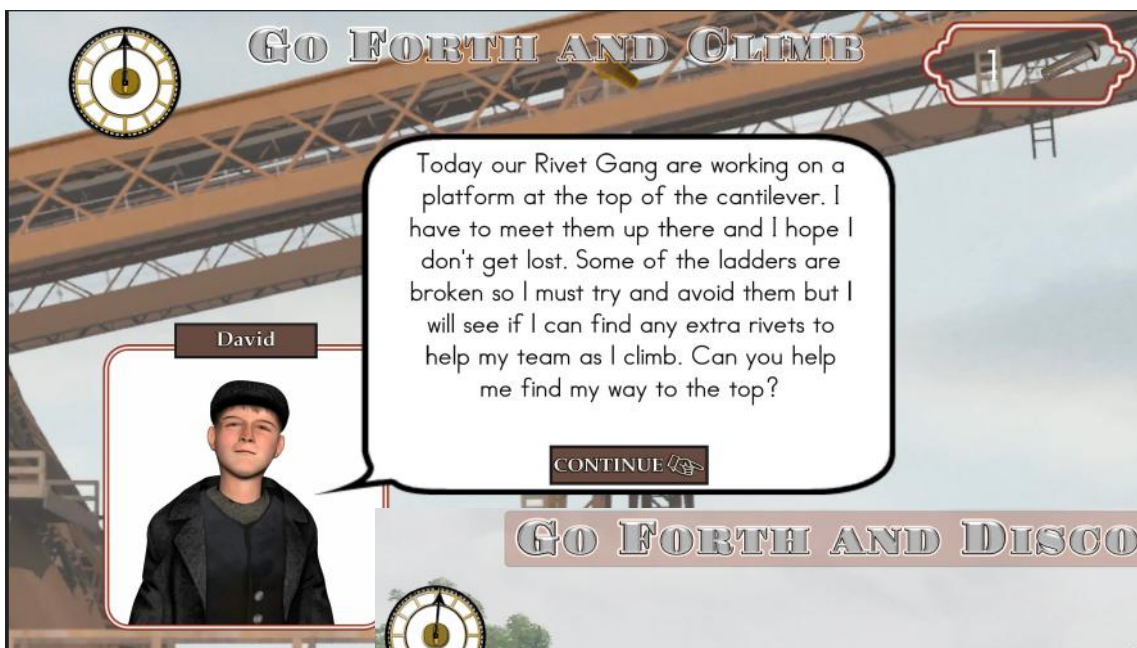
The educational resources were officially launched on 2 October 2018 by the Deputy First Minister, John Swinney, at the Contact and Education Centre in South Queensferry. Mr Swinney said:

‘These fantastic new resources provide a powerful combination of jaw-dropping archival construction photographs with digital data taken from the 3D survey. This is cutting-edge technology being used in highly innovative ways to engage and inspire school pupils right across Scotland.’

The Go Forth! Digital resources are freely available to school children across Scotland through the GLOW network and are also accessible via the Forth Bridges website ([www.theforthbridges.org/visit/go-forth/](http://www.theforthbridges.org/visit/go-forth/)). The resources include:

- Go Forth and Discover – digital game and lesson pack
- Go Forth and Design – Tinkercad resources and lesson pack
- Go Forth and Create – Scratch coding resources and lesson pack
- Go Forth, See and Hear – 360 degree virtual reality experiences
- Go Forth and Explore – location-based app, available through iOS and Google Play stores.

**Tessa Spencer,**  
**Head of Learning, National Records of Scotland**



**Above: Go Forth Launch, 2 Oct 2018**  
**Crown copyright;**  
**Footage of the re-**  
**source, left, Go Forth**  
**and Climb, and, below,**  
**Go Forth and Discover,**  
**copyright CDDV.**





# The Ballast Trust

## Celebrating Thirty Years of Understanding Technical Records



Last year, the Ballast Trust celebrated thirty years of understanding technical records. Thirty years since Dr William Lind, known as Bill had the personal vision to establish the Ballast Trust as a charity to rescue and preserve business records at risk of disposal, and to provide a sorting and cataloguing service, with special emphasis on technical records, drawings, plans and photographs. Today, these objectives are unchanged, a testament to Bill's insight for the need for a specialist technical archive service in Scotland.

Throughout 2018 the Ballast Trust celebrated our anniversary with a variety of events and activities. In June we worked in partnership with the Section for Business Records (ARA) to organise a seminar at the National Railway Museum in York. This seminar explored the theme of technical records, focusing on the plans and drawings held in business archive collections and the different approaches that have been used to reveal the potential of these records. In August, a '30 minute makeover' session for technical records at the Archives and Records Association conference in Glasgow was delivered and a social media campaign was underway all year via twitter under the hashtag #Ballast30.

However, the focus of our celebrations was the publication in November of *The Business of Archives: A Labour of Love*. The publication features chapters on William Lind, the history of the Ballast Trust, the significance of technical records, aspects of our working model, our technical records guidance and a list of the collections the Trust has processed since 1988. A reception at Riverside Museum in Glasgow was held to launch the publication. The reception was an opportunity to celebrate with many of our partners, friends and colleagues. Guests from the archives and wider Scottish heritage sector joined the staff, trustees and volunteers of the Ballast Trust to celebrate. Speeches were given by the Chairman of the Trustees Dr Kenneth Chrystie and the Director of the Ballast Trust, Professor Tony Slaven. Since the launch copies of the book have been widely distributed and a preview extract is [available on our website](#).

**Images: Hanna, Donald & Wilson plan, Photograph taken by Greg Smith, July 2018; background image: Boiler plan for ST Flying Scotsman built by J. P. Renoldson & Sons, 1898.**



## "FLYING SCOTSMAN"

Preparing the publication gave cause to reflect on the landscape of business archives into which the Ballast Trust was formed and has now been a part of for thirty years. The story of Bill and the Ballast Trust cannot be told without placing it in the context of the broader landscape of twentieth century efforts to preserve Scotland's business heritage. Efforts made by individuals and organisations who co-operated over many decades to tackle the immense task of identifying and saving vital parts of our business heritage. Bill was one of these individuals, but the work of the Ballast Trust has always

depended on volunteers to carry out much of our work and in particular, the partnerships with creators and custodians of records who entrust their processing to the Trust and provide us with the work!

In the chapters on the early years of the Ballast Trust the publication has attempted to document and describe some of what this immense task required, working from Bill's diaries and correspondence we have built a picture of what processing more than 250 years of shipbuilding records onsite looked like. The later chapters explore how the Trust has broadened its focus to integrate itself in wider sectoral initiatives like the National Strategy for Business Archives in Scotland in 2010 and the re-establishment of the Surveying Officer post in 2014. Looking to the future we plan to build on this work - developing the role of the Ballast Trust within the Scottish business archives sector while delivering our core processing service for technical records and championing their value and use as widely as possible.

Kiara King,  
Archivist, Ballast Trust

1988

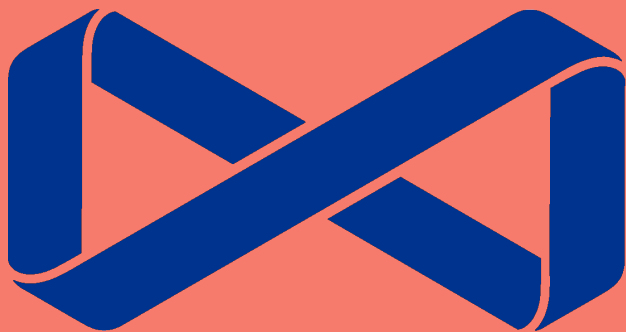


2018



Images: The transformation of the Joiner's Shop at Walkinshaw Street, over the past 30 years of hard work, especially by, left, regular long-standing volunteers of the Ballast Trust. (L-R) Craig Osborne, Bob Osborne, Andrew Swan, David Hamilton, Graham Todd, Campbell Cornwell and Stuart Rankin. Courtesy Ballast Trust.





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