

BROADSHEET

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Welcome...

Just because we're working at our kitchen table, our monitors precariously balanced on a Nigella and an ancient Yellow Pages we are now very glad wasn't consigned to the recycling, does not mean that we have not been busy! We are delighted so many of you have been along to our webinars, volunteered your time so gladly, and generally continued to offer your support.

We are particularly delighted to have launched [Planning Matters: Emergency Planning Guidance for Archives](#); covering preparation, response and recovery, the guidance is designed to aid those who care for archives wherever they are held: archive services, special collections within libraries, and those housed in private historic houses. It focuses on key factors to consider when preparing an emergency plan. Plans need to be adaptable, and reviewed and tested regularly, staff trained, and exercises undertaken, to ensure that plans remain fit for purpose. This is particularly true in the context of the evolving situation with the Covid-19 pandemic and its implications. We have also compiled, and continue to update, a [FAQ and links to guidance](#), including for reopening.

Although physical collections still remain out of reach for most of us, archives and record management continue to thrive, from inventive content for social media (more of that below!), to thought-provoking blog pieces on secure storing of medical data, lockdown has been fertile ground – just look at [the list of projects and initiatives](#) to collect and record these extraordinary times. Archives and records across the country will help future generations try and make sense of it all.

Contributors

Alison Diamond, Sophie Dickson, Cat Doyle, Nessa Dundon, Lorna Mitchell, Elaine Moohan, Frank Rankin, and Manshu Xu.

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.

Images

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COVER STORY: #CAST FROM THE PAST

The Glasgow School of Art (GSA) Archives and Collections holds a collection of plaster casts comprising human figures, architectural fragments, plaster friezes, plaster reliefs, marble reliefs, tondos and busts. Casts were used as an important teaching aid by the School, from the late 19th century onwards. The casts are generally based on classical statuary and were originally sourced from Greek, Roman and later Italian and medieval periods. Whilst not totally unique (most art schools in the UK and across Europe owned their own collections, purchased from established suppliers in London, Paris etc.), their continued existence within an art school setting gives them an added significance. Importantly, the Glasgow School of Art's photographic archive contains many period images of how these casts have been used by staff and students since they were first introduced. GSA's institutional archive also contains catalogues from the early period of the School detailing casts bought, how much they cost, who they were made by and much more.

The majority of GSA's plaster cast collection was located in the School's Mackintosh Building at the time of a fire in the building on 23 May 2014. As a result, these items suffered damage of varying degrees and were surveyed by a conservator. Six casts were lost in 2014 and eleven larger casts underwent remedial conservation in 2016-17. Unfortunately, the Mackintosh Building suffered a second major fire on 15 June 2018 and a number of large casts located in the building are now presumed lost. Cleaning and re-display of the surviving cast collection (c.200 items) is now almost complete and many of the casts are now on display in other buildings around the GSA campus.

You may have seen #CastFromthePast on GSA's social media recently. The premise of this project was to share stories about favourite Plaster Casts from the GSA collection and the memories that these evoke in GSA staff and students. You can catch up with this lovely project [here](#), and find out more about the plaster cast collection [here](#).

Cat Doyle, Archives and Collections Assistant, The Glasgow School of Art

MYSTERIES INSIDE THE RBGE ILLUSTRATIONS COLLECTION

In January 2020 Manshu Xu, an MSc student at Edinburgh College of Art began a work placement in the RBGE Library that involved creating an initial finding list of the collection of illustrations in the Archive Cabinets. Unfortunately, the placement had to be brought to an early end as a result of the coronavirus outbreak, but in the following article, originally published on the [RBGE Stories blog](#), Manshu outlines some of her discoveries.

Working through the collection boxes of drawings inside the RBGE Archive, many mysteries unfolded. This short piece can only unveil some of them in brief.

Barbara Watts was a member of RBGE staff around the first half of the twentieth century, and the collection of her drawings is concentrated around the period from 1935 to 1940. Much of the collection consists series of delicate pencil drawings of different species within one family of plant, including details of each part of the flowers. So far, I have discovered three different series of her works, one of which contains 118 pieces; some of the works are enhanced with watercolour. They do not include geographical or publication information, which indicates they are not drawn at the location where the plant was found. If one piece of work is assumed to take approximately three hours to complete, then the collection represents months of work unrecognized by the world.

One collection of *Campanula* drawings by Watts, all dated 1937, was accompanied by a box of related plant descriptions. Some details of this story – the detailed descriptions and the indication that they were not drawn on location – lead to speculation that the drawings and the box of descriptions are related. This all suggests that the drawings were intended for a publication that does not appear to have come about, possibly due to the difficult and unstable time before World War II. We can see that the RBGE institution probably was affected greatly during that time. There are many characteristics of the drawings that are not often seen today. One example is that today, an illustrative drawing will be done on a complete piece of white cardboard, but many drawings in this series are on scrap paper or on the corner of a piece of white cardboard. Touching the paper and looking at the cuts takes one back

in time to this difficult period. Fine lines forming extreme details show her dedication and humility.

After the war, from 1948 to 1954, according to information in the RBGE archives, Norman Edward Garry Cruttwell was sent to Papua as a canon. I did not find out much information about his missionary work there, but here in the RBGE archives and in the archives in Kew, he left many drawings and papers related to discovering, documenting and preserving the highland plants of Papua. At that time lowland species in Papua were more recognized than the highland species. At the end of my work, I found seven fully rendered artworks of highland *Dendrobium* and *Rhododendron* by Cruttwell in the RBGE collection. He documented each work with full colours and scientific and geographical information, and all were signed and mounted. It is easy to feel his passion for these plants from the artworks.

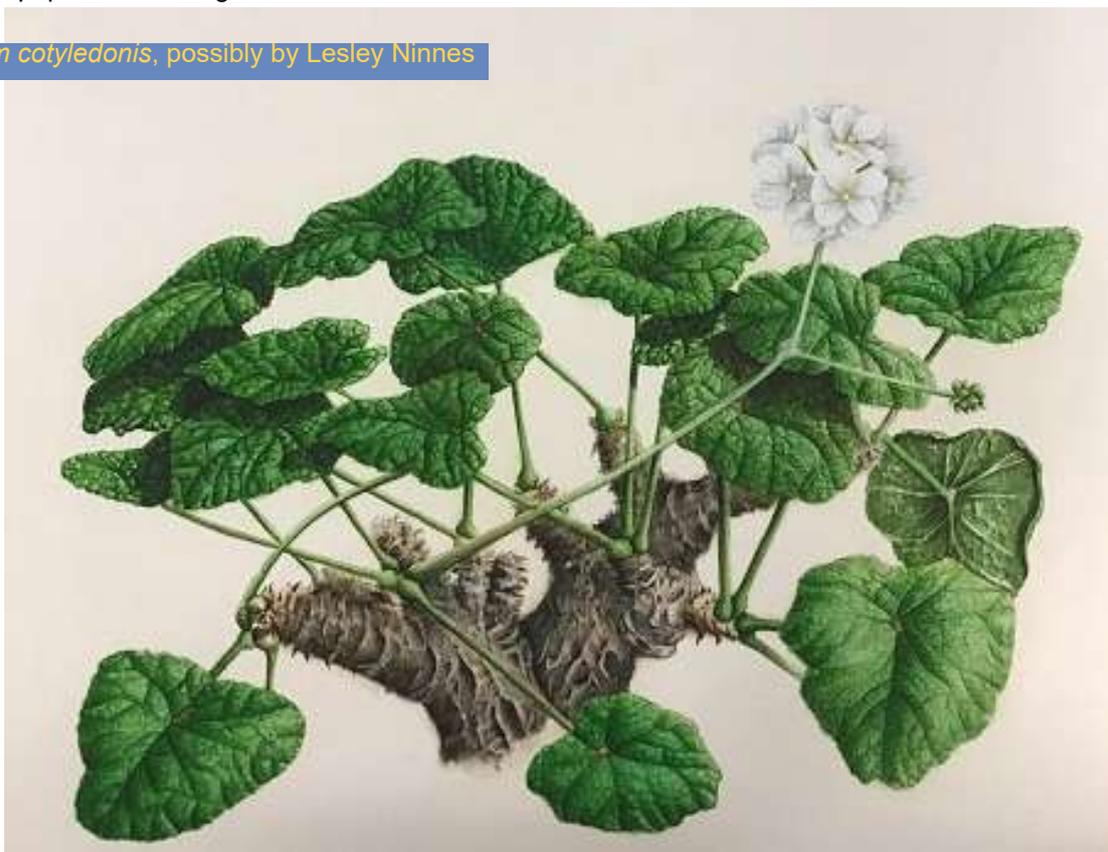
The collection also includes a breathtakingly beautiful illustration of *Pelargonium cotyledonis*, possibly by Lesley Ninnes as part of her work for the book *The Endemic Flora of St Helena* by Quentin C. B. Cronk, featured below. For some reason, it was not selected for the book. This work has been lying in the archives until the day that I rediscovered and recognized it.

Inside the RBGE Library and Archive collections there are numerous stories like the ones above, mysterious and intriguing, waiting to be rediscovered one day.

Thanks to Debi Vaile, George Sherriffs, Graham Hardy, Leonie Paterson, Lorna Mitchell.

Manshu Xu, MSc Student, Edinburgh College of Art

Pelargonium cotyledonis, possibly by Lesley Ninnes



TOWARDS A NATIONAL COLLECTION

In 2019 the Arts and Humanities Research Council (AHRC) launched “Towards a National Collection”, a major five-year £18.9 million investment in the UK’s world-renowned museums, archives, libraries and galleries (for further information see the TaNC website [here](#)). The funding programme was developed in partnership with [IROC](#), a group of Independent Research Organisations that includes, among many others, the British Museum, the British Library, the National Archives, and, in Scotland, the National Museums of Scotland, Historic Environment Scotland and the Royal Botanic Garden Edinburgh (RBGE).

The TaNC consists of two rounds of funding. The second, larger call for “Discovery Projects” is live now with a deadline for the submission of outline proposals of the 17th November 2020. However, the focus for this article is the initial round of “Foundation” projects that are now underway and, more specifically, the 3 projects that the RBGE is involved with and their relevance to Archives. More information about all of the Foundation projects is available [here](#).

What’s a Botanic Garden got to do with the Humanities?

Founded in 1670 as a Physic Garden the RBGE now delivers world-leading plant science, conservation, exhibition and education programmes. This work is built on our collections – the Living Collection of plants that grow in our Gardens at Benmore, Dawyck, Logan and Edinburgh; the Herbarium of 3 million dried plant specimens; and the Library and Archives that hold Scotland’s national collection of botanical and horticultural literature. Our collections are a valuable resource for researchers from a wide range of academic disciplines and our membership of IROC has helped to promote these to Arts and Humanities researchers who might not otherwise think that a Botanic Garden had anything to offer them.

RBGE’s membership of IROC also gave us the opportunity to join 3 of the TaNC Foundation projects:

Persistent Identifiers as IRO Infrastructure

Digitisation of collections is now a priority for many of us but, as we are all too aware, scanning or photographing items is just the start of the battle. If we want to ensure that our digital content is used we have to ensure that potential users can find it and can link to it and that’s where Persistent Identifiers or PIDs come in.

As the name suggests, PIDs are globally unique, actionable (i.e. they can be clicked to take users to a resource or information about a resource) and managed so that they remain unique and actionable for the long term. There are lots of different ones, e.g. Digital Object Identifiers (DOIs) that are used to identify articles within an online journal or ORCID identifiers that are used to uniquely identify authors. They can also be locally created, e.g. the identifiers that RBGE uses to identify our digitised Herbarium specimens.

This Foundation project, led by the British Library, is reviewing PIDs that are already being used in different sectors with a view to making recommendations on best practice for their future use in the cultural heritage sector. We’re currently running a survey (available [here](#)) to help us to understand the current use and awareness of PIDs across the sector, including Archives.

Family: Ericaceae Select this record for download

Rhododendron forrestii* Balf.f. ex Diels ssp. *forrestii Name details >>

Collector/Expedition: Forrest, George Collector details: >>

Collection number: 13442

Collection date: October 1914

Filing region: Inner China, Korea and Taiwan

Country of origin: China

syntype of *Rhododendron repens* Balf.f. & Forrest

Barcode: E00741785

Cite as: <http://data.rbge.org.uk/herb/E00741785>

Label data completely captured Full specimen details >>

OCR: OCR details >>

The unique identifier for this specimen

Deep Discoveries

This project, led by the National Archives, is exploring the potential of ‘visual search’, an AI-based method for matching similar images based on their visual characteristics (i.e. colour, pattern, shape, etc) rather than a keyword description.

The RBGE holds approximately 500,000 digital images of the plants in our Living Collection; we also have digitized Herbarium specimens, including many of the species that are growing in our Gardens, and digital copies of the drawings and prints that are held in the Library and Archives. These are currently catalogued in four separate collection



management systems that use different metadata making it very difficult to search effectively across our three collections.

The Deep Discoveries project offers an opportunity to explore the possibility of searching across collections using the images themselves rather than the metadata with all of the inherent biases and other problems associated with that. It might also make it quicker and easier to catalogue digital content in the future.

Engaging crowds: citizen research and heritage data at scale

The final project that RBGE is a Co-Investigator on is also led by the National Archives and explores the current and potential practice of engaging diverse audiences with the creation, use and reuse of heritage data. In other words, with many of us now relying on assistance from volunteers to catalogue our collections, how do we incorporate the outputs from their work into our systems?

The RBGE Library and Archives have more than 30 regular volunteers who work on a range of listing and conservation projects for us. We are incredibly grateful for all of their efforts that are helping us to explore our collections in ways that we simply couldn't do without them; however, at the end of each project there is often a moment where we have to stop and think about what we do with the information or data that has been created. Can we incorporate it into our catalogues? Have we got the staff time to check for potential errors or do we just make it available and hope for the best? "Engaging crowds" will hopefully give us some answers to these and other similar questions.

Lorna Mitchell, Head of Library, Royal Botanic Garden Edinburgh



Above: Botanical teaching models created from papier mache, wood, plaster and gelatin, they werer produced in Berlin by the Brendel Company.

THE DAN MCDONALD COLLECTION: CELEBRATING SCOTLAND'S COASTS AND WATERS

2020 is the year that Scotland celebrates its Coasts and Waters. From beautiful natural features including coasts, lochs and rivers to industrial heritage such as canals, mills and the creation of whisky, Scotland's Coasts and Waters have shaped Scotland's culture, stories and way of life.

To mark this, the Ballast Trust has set up a dedicated Instagram page showcasing our incredible Dan McDonald photographic collection.

The Ballast Trust has been providing a rescuing, sorting and cataloguing service for business and industrial records in Scotland since 1988 and the Dan McDonald collection of photographs is one of only three permanent collections looked after by the Trust.

Dan, a ship enthusiast born in Glasgow in 1899, was a keen amateur photographer who captured many stunning images of Scottish vessels, coastlines and scenery between 1920 and 1980. As a youngster, Dan saved his Saturday pennies to buy his first second-hand camera. He was also a frequent visitor to Glasgow's dockside, where he chatted with the workers. After leaving school, Dan began working at the Glasgow Corporation Parks Department, where he remained for the rest of his working life. He had a keen interest in puffer vessels, eventually writing a book on the subject at the age of 76, *The Clyde Puffer*, which was published in 1977.

Some of the most interesting and visually striking images in the collection were captured when Dan was allowed to join fishermen and puffer captains on their voyages, capturing candid moments and stunning action shots. He

appears to have accompanied puffer captains about 17 times between 1949 and 1972 for his annual holiday.

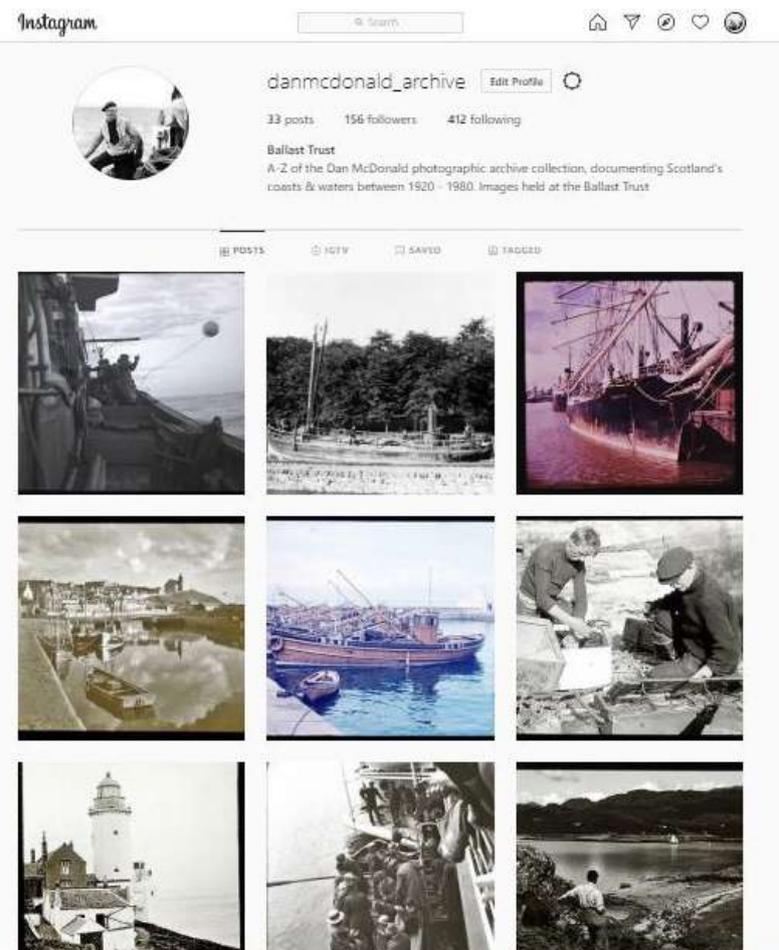
Bill Lind, the founder of the Ballast Trust, acquired the collection of over five thousand negatives in 1996. At that time the collection had no accompanying register or record of any kind that could have been used to create a catalogue.

Shortly after this, it became known that the Museum of Transport in Glasgow had acquired a number of notebooks from Dan's daughter Muriel and these included prints of some of the negatives with contextual information. These helped staff at the Trust to create a basic catalogue.

A team of dedicated volunteers with relevant expertise have also been a huge help in cataloguing the collection further. The year, place or name of the vessel was sometimes written on the glass negatives by Dan, but often there is no writing or identifying features, meaning a number of the images remain a mystery. So, as well as making these images available for people to enjoy, the Trust is also looking for help from the public to identify places, people and particularly dates to create a more robust catalogue.

The Ballast Trust have selected some of their favourite images from the collection which are being published as an A-Z guide, some of which have been digitised specially for this project. Check out their Instagram page for weekly picks from the collection, [here](#).

Nessa Dundon, Archives Assistant – Graduate Trainee, The Ballast Trust



Previous page: Left: Dan McDonald on board the *Glenshira*, date unknown - The *Glenshira* was built in 1953 by Scott & Sons, Bowling; right: The Dan McDonald Instagram page set up by the Ballast Trust to mark the Year of Coasts and Waters. **This page:** Top: Men sitting around a table on board the *Athena* in 1939. The *Athena* was built in 1938 by Herd & Mackenzie, Buckie; bottom: Hopeman Harbour on the north coast of Moray, date unknown. All courtesy of The Ballast Trust.



A LESS THAN TYPICAL INTERNSHIP

In the best of circumstances, starting a new job is always a little stressful, more so when it is your first experience of working in a different type of environment, and then there is the small matter of a global pandemic and having to work from your kitchen table... It was these circumstances that the SCA Summer Intern, Sophie Dickson, found herself in when she joined us for her internship through the Robertson Trust. Find out all about her work below, and catch up on her blogs [here](#).

Year 2, Semester 2. It was dreich, drizzly, and rather depressing outside, very characteristically St Andrews. I was panicking about my future, something not too surprising for a university student to do. In my ripened panic, I emailed my scholarship, the Robertson Trust about my solution, to do a Summer internship. I put this down to wishful thinking: time passed, and I forgot about my email. When I got a reply, with a few available internships attached to the email for me to peruse, I decided that in-fact, this fleeting idea formed under panic was actually a wonderful idea.

I love Scottish history and culture, and growing up in the Highlands, you would be understating its presence if you said it was merely there. The Highlands is loved for its exquisitely categorised tartans; clans and their shenanigans; Culloden and the Jacobite lads; whisky; rugged mountains (known endearingly as mere hills or braes to the locals); and the native beastie: haggis. I love these things as well, but I have always been slightly irked by the oversimplification of what it means to be 'Scottish', and left confused as to why I have never felt like my cultural identity connected with these perceptions. The realisation that cultural identity is nuanced, varied, and complicated is fascinating, and I have made it my goal to get to know it just a wee bit better.

My interest in how culture and tourism interact is partly what informed my decision to apply for the role of Ancestral Tourism Marketing intern, offered by the Scottish Council on Archives. It was, however, also due to tourism recognisably having the potential to vastly enrich Scotland financially and culturally, especially when some of the smaller local economies largely rely on its income. Including archives into the conversation about tourism and history is so important yet seems to be a sector which is vastly forgotten about. Admittedly even with a fascination for history, I am ashamed to notice that I had forgotten to consider the importance of archives in our society, culture, and tourism and I thought it was time I learnt more.

Setting up my little workstation at my kitchen table, I embarked on my internship in the midst of the global pandemic. I found a sense of solace that I was not the only one entering a digital office and found the environment equally as rewarding. Everyone at the Scottish Council on Archives were extraordinarily patient with my cluelessness and I was amazed that



even with their busy schedules, they still had time to help me. For their willingness to share their expertise, I am enormously grateful.

My time was spent doing quite a lot of database work, both as an ancestral tourism resource, but also to assist VisitScotland in updating their Ancestral Tourism Toolkit. For something so repetitive, I surprisingly really enjoyed these exercises. Because VisitScotland's database is organised into regions, I was able to think of each contact as a location on a large tour of their respective regions, that would continue as I made progress on updating their details. My tour of the North region was comforting as it took me home. Small museums such as the Groam House Museum in Rosemarkie are places I remember visiting as a child, and to see them adapt to the current situation and allow us to experience their collections remotely is incredibly admirable.

Travelling through the southern region was the most surprising part to me. With most perceptions of what Scotland is being rooted in Highland cultural tropes, many see the borders as merely a route of passage into Scotland and it is never portrayed as a worthwhile tourist destination in popular culture. I was reminded how consistently beautiful and enriching the whole of Scotland is and was captivated by the list of attractions: the exquisitely crafted National Tapestry of Scotland in Galashiels, the Borders Textile Tower house, and Halliwell's House Museum. All of which I would love to visit as soon as it is safe to do so.

Through my work in gathering resources to support archives in engaging with ancestral tourism, I became more familiar with the archive industry as a whole, collecting case studies of exemplary services of engagement with ancestral tourism. Doing this was helpful as it taught me so much about the needs of archivists, what is useful for supporting them, and all the elements which work together to make ancestral tourism so successful. I will take away from my internship a new appreciation for the importance of archives in our society. The weekly podcasts hosted by the Scottish Council on Archives, which ran parallel alongside my internship were especially enlightening, showcasing archives in a new way than I had thought of them previously. It is fascinating to consider how archives are integral to holding governing bodies and institutions to account to what they say, especially in terms of our usage of social media in the modern world. I also loved learning to appreciate that accessible and unmodified records are the building blocks of a democratic and fair society.

My internship experience at the Scottish Council on Archives has been invaluable. I have gained a vast knowledge of a field in which I had previously known very little, and it has allowed me to engross myself in history and culture from a new angle. I have gained more confidence working in a professional environment, which has seeped into my everyday life because of my involvement in something that is so meaningful and important to our national, and international self-identity. I am thankful for the breadth of experience which I have had the opportunity to undertake, as well as the enriching role itself, for which I am wholeheartedly grateful.

Sophie Dickson, SCA Summer Intern



ANCESTRAL TOURISM CASE STUDY

IAN WALKER
BORDERS JOURNEYS, TOUR OPERATOR



Support offered to tourists

Ian provides research advice to clients as well as researching their Scottish ancestry on their behalf. On completion of his research, he prepares a comprehensive ancestral report detailing his findings. His research informs how he designs a tailor-made ancestral tour for each client, taking them on a journey of discovery where they will connect with their Scottish ancestors by walking in their footsteps.

Introduction

Tour operators are a key component within the ancestral tourism industry. They play an important role in connecting the local community and its knowledge to archive services and genealogists, creating the best possible experience for visitors seeking to experience the lives of their ancestors. Ian Walker, from Borders Journeys, is a successful tour operator with many happy customers. With specialist knowledge of the Scottish Borders, he designs bespoke tours for visitors to provide them with a trip of a lifetime.



Support offered to the local economy and local tourism businesses

As well as providing an ancestral service, Ian provides private sightseeing tours through Scotland. During his tours, Ian supports many local businesses – guest Houses, B&Bs, visitor attractions, bars, restaurants, tea rooms, and shops. Ian prefers to support the local businesses as much as he can. Ian's work also enhances other tourism businesses through partnership and support. Ian regularly works with local archives, libraries, family history societies and researchers. Many researchers do not offer an ancestral tour service and are happy to pass their clients onto Ian.

Rewards and Successes

Ian notes that one of the main challenges of ancestral tourism is managing the expectations of visitors, especially regarding family legends about their ancestry. These challenges are diminished in significance when considering the rewards and successes of ancestral tourism. Ian finds his profession humbling, taking clients to places associated with their ancestors, especially when his party manage to locate a headstone or a family home.

One of Ian's most memorable stories is the time he took a group of clients to take a photograph of their ancestral farm. The farm was no longer in the family, however, the current farmer invited the ladies to meet his mother. The farmer's mother proceeded to give the ladies a tour of the farmhouse then offered them tea and homemade cake in the very kitchen where their ancestors cooked and ate. An ancestral journey which Ian felt truly privileged to be part of.



To find further details about how you can engage with ancestral tourism, please visit the Ancestral Tourism Resource Section on our website [here](#).

"Our tour was tailor made for us, and we found it to be a perfect blend of ancestral tour and a wonderful tour of this beautiful country."
- Lyn & Peter

"Ian has provided us with a wonderful experience and helped to make special memories that will last a lifetime for us"
- Betty, Renae & Becky

"It's been very good to get a sense of where our family lived on our 'roots' journey. We love Scotland! Thanks so much for keeping track of all of the history."
- Ginny, Cathy, & Jim

"Simply being in the areas where our ancestors lived in the early 1800s was so satisfying and following the route of our great grandparents took in 1901 was so interesting to us."
- Janet

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Room 18, HM General Register House, 2 Princes Street, Edinburgh, EH1 3YJ
T: +44 (0) 131 535 1362
W: <https://www.scotsharchives.org.uk/visitor/ancestral-tourism>

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ANCESTRAL TOURISM RESOURCES FOR ARCHIVISTS

It is estimated that over 50 million people in the world have Scottish ancestry. This link can be an important motivating factor for tourists to visit Scotland to both undertake family history research and to 'walk in the footsteps' of their ancestors. Ancestral tourists tend to stay longer, visit outside of the peak tourist season, visit areas across Scotland and are more likely to develop a connection that results in repeat visits. Ancestral tourism makes a significant contribution to the economy of Scotland and there remains a great deal of potential and opportunity to expand this growth.

Archive services are a unique and incredibly fruitful part of this growing industry, which help to enhance and enrich the experiences of many tourists. The Scottish Council on Archives wish to support archives in the industry to tap into its financial and cultural potential with useful resources including a press contact database, useful links, and case studies demonstrating effective engagement. You can find all these resources, and much more on the [SCA website](#).

In July, SCA also hosted a webinar on Ancestral Tourism Beyond 2020. With short presentations from three industry experts, including Ian Walker, Director, Borders Journeys, Irene O'Brien, Senior Archivist, Glasgow City Archives, and Noelle Campbell, Scottish Connections Manager, Visit Scotland, the webinar set out some of the challenges and opportunities for archivists who want to enhance their offering to ancestral tourists over the coming months and beyond 2020. A recording of the webinar is available [here](#).



CULTURAL HISTORY OF GLASGOW RESEARCH NETWORK



Glasgowlife™



The Cultural History of Glasgow Research Network was formed to provide knowledge- and skills-sharing workshops for researchers who use the Glasgow City Archives. Its aim is to be as inclusive as possible with respect to research experience, area of research, and historical period. We were able to meet this aim from the outset by attracting members from a wide range of backgrounds and experiences: academics; family and local historians; archivists and museum curators from Glasgow Life; and postgraduate research students. Between us, we cover a broad spectrum of subjects: local history; music; literature; medical history; and cultural policy.

Our first meeting in March 2019 opened with an exposition of the range of materials available in the Glasgow City Archives. Dr Irene O'Brien (senior archivist, Glasgow City Archives) and Dr Elaine Moohan (senior lecturer in Music, The Open University) spoke about the documents on display from a chant fragment dating from the late twelfth century, to letter signed by Mary, Queen of Scots, through to ship designs, and school records to mention but a few. Barbara Neilson (Glasgow City Archives) was on hand to give a practical demonstration about how to handle documents.

Throughout the first year of activities (2019), we focussed on three overarching themes that were agreed through discussion at the first workshop: Culture in times of conflict; Culture as a vehicle for inclusiveness; and, Culture for health and wellbeing. Besides focussing on these topics, each workshop included a slot for some members to give a three-minute snapshot talk about their own area of interest: an exercise in skills of conciseness and clarity. All current members have now given their three-minute snapshot, and we look forward to welcoming new members in 2020 to do the same. By including this type of presentation, we have all learned about different areas of research in which Glasgow is the common thread, and the types of documents and museum artefacts that can provide the evidence needed for rigorous investigation. This exposure to the work of others in the Archives search room has opened up pathways for collaborative projects.

Collaboration was key to our first Public Study Day,

November 2019, which was oversubscribed although we were able to accommodate everyone who wanted to attend. The day comprised a combination of 20-minute collaborative papers and 5-minute 'How To ...' presentations. Our collaborative papers, one for each of the Year 1 themes were successful in bringing together members with varied research experience: 'James Street, Bridgeton: history of a street and the temperance movement'; 'Park life: Glasgow's green spaces and public places'; and, 'Scottish Women's Hospital'. The shorter 'How To ...' talks focussed on using different documents and artefacts for research: for example, a city plan, a prison record, a swimming medal, and a concert programme. All of these 'How To ...' talks have been converted into Toolkits that can be found on our project website, [here](#).

In the coming year our theme is Cultural Communities, again taking the widest interpretation of these terms. Topics suggested at our February workshop include, schools; historical and antiquarian clubs; literary societies; and, employee performing ensembles such as the Glasgow Tramways Orchestra.

Again, this year we started with a small display of archival documents for a 'Show and Tell' session. This was a fascinating session with members speaking about poor law records, a range of school documents, and the ledger for one of Glasgow's music publishers Bayley and Fergusson. The latter was particularly informative in demonstrating that sometimes research comes against a dead end, when a document that we think will hold key evidence is sadly lacking.

During 2020, we plan to include a concert, conference, and second public study day among our activities. Details will be announced on the project website where you will also find our contact details if you would like to join our network.

This project is funded by the Royal Society of Edinburgh until December 2020, extended to June 2021 due to COVID19 closure of venues.

Dr Elaine Moohan, Project Lead, Senior Lecturer in Music, The Open University, and **Dr Irene O'Brien**, Senior Archivist, Glasgow City Archives

CILIP & NAOMI KORN ASSOCIATES: COPYRIGHT CONFERENCE 30/04/2020

An interesting conference that focussed (understandably) on libraries rather than archives but which still threw up some interesting and useful details, as well as general reminders about the nature and requirements of copyright. The keynote, delivered by Prof Jonathan Griffiths of the University of London, raised the idea that copyright legislation is open to challenge and that archivists and librarians should be aware of that and be prepared to lobby for change where necessary. For his case study, Griffiths focussed on the copyright duration of orphan works to 2039, which could potentially have been meliorated by the government or through the public consultation. The government refused to amend the legislation citing such an amendment as a potential infringement of individual rights of property under human rights legislation. Whilst not determining what the position should be on this particular issue, Griffiths suggested that legislation can be challenged or amended, and that Brexit may open the door to reconsideration of some of the more tedious details. This was an interesting start to the day – raising the potential of involvement in the discussion of legislation rather than merely suffering from its effects.

Stephanie Ashcroft from the British Library talked about an ongoing project to improve access to their sound collections through the 'Unlocking our Sound Heritage' project. The project is dealing with multiple layers of rights in its audio recordings which are mostly in copyright to 2039 and for most of which there is insufficient documentation. They are dealing with approx 10,000 orphan works, so the project is focussing on 'acceptable risks' as a way to deal with the problem. To mitigate the potential issues the project will stream recordings but not allow downloads and will restrict use to online learning ie. some fair-use permitted. They are implementing a diligent search procedure, avoiding any commercial material and instituting a take-down policy. By the end of the project, they hope to be able to define what 'reputational risk' looks like and also give an assessment of the time, effort and resource required to deal with the realities of copyright. Interestingly, the issue of copyright was not factored into the project plan and so may need to be assessed retrospectively. This talk provided a useful reminder of the process of diligent search, risk and take-down policies necessary for orphan works.

Anthony Misquitta, V&A, and Andrea Wallace, University of Exeter, considered the question of copyright in images of out-of-copyright artwork. The Wikimedia Foundation has claimed that photographs of such artwork are not copyright and should be openly available under Creative Commons. They have been sued for making available images under this logic and, to date, case law has allowed copyright in the images to be owned by the institution (who use images to monetise their assets). This was of particular interest as I am working towards making images of artwork held in the Castle available for sale via a photographic agency, which process includes assignation of the copyright in the images from the photographer to

the Estate – that they copyright in these images might not belong to photographer not to Estate had not crossed my mind. Copyright requires that a photograph is an 'author's own intellectual creation' and institutions, backed by case law to date, claim that the work that their photographers make innumerable artistic decisions on angles, lighting, exposure etc, making these photographs works of art in their own right. However, there is a growing movement towards providing open access by Galleries, Libraries, Archives and Museums (GLAM) and organisations such as Art for All. Discussion at the conference seemed to agree that lower quality images could be made widely available for free public re-use, but that institutions could reserve the right to charge for the supply of high quality images.

Fred Saunderson from NLS introduced the Copyright Risk Acceptance Framework that has been developed by NLS and NL Wales to relieve problems of uncertainty; frequent, repetitive risk assessments and disjointed approaches within an institution. They have created a diagnostic tool by applying minimal data to a standard framework contained in the form of a spreadsheet (so essentially accessible to all). It is a tool to structure risk, not to instruct whether to take that risk. The spreadsheet incorporates basic information (publication date, author, published, commercial), the choice (assessment made, level of assessment); and generates risk points and value which show clearly and quickly whether the item in question is low, medium or high risk. It also generates the appropriate rights statement. The framework gives structure to the decision making process – it does not make decisions. (Available [here](#).) This sounded a really useful and straightforward tool that could be adopted by most institutions, large and small, to inform a structured-decision making process.

Patrick Ibbotson, Naomi Korn Associates, talked about exploiting your assets by planning for the use of intellectual property at the project initiation stage so included in project documentation and contracts and by developing consistent procedures (see Fred Saunderson's framework above).

Copyright Licensing Agency Update – James Bennett from the Copyright Licensing Agency provided an update on steps taken to extend licensing of copying and sharing published books by schools, HE and in the NHS due to coronavirus and the need to educate remotely. He also mentioned the [Design and Artists Co-operative Society](#) which operates licensing on behalf of artists and which I was grateful to hear about as I potentially embark on projects with a more creative output.

Supporting staff with copyright literacy was a straightforward and useful talk by Claire Sewell, Cambridge University, essentially about educating those who need to know about copyright. Her advice can be summarised as follows:

1. Use existing expertise in triage systems and to develop confidence in those who know more than they think, collate FAQs etc.
 2. Try new formats to share training eg. webinars and learning in chunks which are more manageable for participants
 3. Keep everything short, accessible and attractive
 4. Make notices etc as visually attractive as possible – recommended CANVA and Microsoft SWAY to create leaflets
 5. Practical follow-ups eg. by podcasts
 6. Be aware of accessibility requirements
- Exceptions for fair-dealing and quotations are limited and librarians and archivists have a duty to make customers aware of these limitations.
 - Exceptions can be combined and are not mutually exclusive – you can make digital copies under one exception and publish under another.
 - The fact that something is identical does not mean that it has been copied – if there was no possible access to the original then it can't have been copied, whatever the similarity.
 - Brexit means that the UK Supreme Court will take on responsibility for copyright, and categories and definitions will be made by the UK government – however this could be quite low on the current political agenda!

Additionally I would include training sessions using the Copyright Card game, as delivered by Victoria Stobo in partnership with the SCA.

The next two presentations were very much focussed on academic publishing: Plan S from a publisher's perspective and then openaccess from the point of view of a learned society which depends on subscriptions and thus limits access to the journal where research is published. Essentially, Plan S will ensure that academic research funding is only delivered to research which will be open access from Jan 2021. This is important for funders, academic researchers and publishers – and archivists need to be aware of this requirement as they will potentially provide illustrative material for this research free or at reasonable prices. To assist learned societies with the introduction of Plan S, the Wellcome library has conducted research which has led to the creation of a Model Open Access Transformative Agreement which should ultimately be cost neutral, along with a toolkit to assist in the process.

I was delighted to have the opportunity to hear Tim Padfield talk – for the first time in my career – although, sadly, his internet connection kept dropping out. Tim made a series of points which, in his opinion, are often misunderstood by archivists and librarians:

- Copyright acts provide the outline, but the details of copyright are decided in the courts. To date decisions made in the Court of Justice in Europe has bound the UK courts.
- Copyright is a negative right ie. it is about stopping and limiting re-use ie. permissible use is lawful if not prohibited. Belief in your right to own copyright is a philosophical belief and not meaningful in law.
- It is important to distinguish between ownership of an object and ownership of the copyright in that same object.
- Infringement is only a criminal offence if commercial or on a significant scale. [I'm not convinced about this – perhaps its more that if not commercial or significant, its unlikely that it will be pursued?]
- Originality is defined as containing 'elements which are an intellectual creation of the author': what is worth copying is probably worth protecting; but originality is not the same as artistic quality.
- A hyperlink cannot infringe copyright, but making someone else's work fully available on your site is infringement.

This was an interesting conference which provided me with some useful learning and references for my current work as well as raising a number of issues which I need to investigate further. Whilst it was directed primarily at librarians, many of the issues also pertain to archives and some of them, eg. Plan S, were completely new to me but also hugely relevant in the impact they will have on academic researchers.

The online format worked reasonably well, although there were issues of connectivity at different points in the day. I also chose to move away from my computer during the lunch break rather than participating in the break-out groups which were set up by the conference to replicate the networking that would usually be part of such an event.

Alison Diamond

Alison was able to attend this conference with support from the SCA Cadell Bursary. As a former Keeper of the Records of Scotland and as a chair and trustee of numerous heritage, archives and records organisations, Patrick Cadell CBE made valuable contributions to archives in Scotland and abroad. Acting as an influential advocate for archives in the Council of Europe, Mr Cadell also led the launch of the Scottish Archive Network with a national online catalogue and digital images of the early Scottish wills.

SCA funds an annual bursary in memory of Patrick Cadell's extensive contributions to the sector. The bursary is aimed at supporting CPD opportunities for an archivist, records manager, conservator or volunteer working in a Scottish archive or records management unit.

Applications are currently welcome from all SCA Members. Full details and information on how to apply, can be found [here](#).

WHERE NEXT FOR SCARRS?

In the ten years since Claire Johnson and Heather Jack developed the SCA Records Retention Schedule, it has become an indispensable resource for records management far beyond Scottish local government and it forms the core of a corporate retention policy for hundreds of organisations.

While we have never claimed that SCARRS has all the answers, it serves as a very useful starting point in the inexact science of identifying how long we need to keep our organisational records and information.

SCARRS relies on the feedback and suggestions of users to identify areas for improvement and updating and addressing new gaps as record-keeping changes. So do please get in touch at any time and let us know about any tweaks, erasures or additions you would like to see.

Please submit your feedback and examples of changes or adaptations you have made to SCARRS via email to contact@scottisharchives.org.uk. (If you are commenting on an existing record series, please provide the reference number from the schedule.)

If you are suggesting an amendment to SCARRS, please describe your proposed change and provide the justification (for example, citing the relevant legislation or regulation, or outlining the business rationale behind the suggested change).

But as well as the general tasks of updating and housekeeping, there are two specific areas for potential significant change to SCARRS where we would particularly welcome your input.

SCARRS lite?

We have been working with colleagues in local authorities who are working to implement SharePoint and are meeting considerable difficulties in applying the wide range of retention periods and triggers within SCARRS in the Microsoft 365 environment.

One approach is to simplify the task by rationalising the retention periods and therefore reduce the number of retention labels which have to be generated. But that would involve rounding up or down existing retention periods which may go against the business rationale in allocating those periods in the first place. There is an argument that technology should not drive policy.

So, what's your view?

Should we leave SCARRS retention periods as-is and leave it to organisations to simplify the requirements to meet their operational realities?

Or should we introduce a "SCARRS-Lite" which effectively overlays SCARRS with a more limited range of retention periods? If the latter, would you also support a move over time towards having a smaller range of retention periods within SCARRS (commensurate with statutory requirements and risk).

A new functional structure?

The structure and higher-level content of SCARRS was based on the Local Government Classification Scheme. In 2019, the Information and Records Management Society ratified a new Local Government Functional Classification Scheme which includes significant changes to the mapping of council functions.

That raises a key question:-

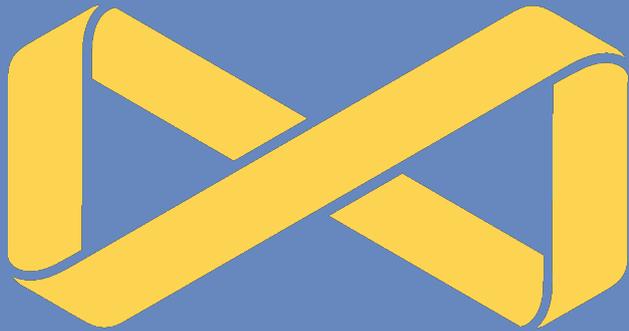
Should SCARRS be amended to fit the new [Local Government Functional Classification Scheme](#) structure?

That would maintain consistency with the new UK and IRMS approach but it would also lead to significant re-ordering of SCARRS and therefore to those fileplans and retention schedules currently used in organisations which are based on SCARRS. Moreover, we don't really know at this stage whether organisations are actually adopting the new LGFCS to structure their Business Classification Schemes and other elements of information architecture.

Let us know what you think

Please do get in touch with your views on these questions or your suggested alternative approaches to contact@scottisharchives.org.uk, if possible by 15 September 2020. We'll report back in a future Broadsheet on any feedback we received and the way forward for SCARRS.

Frank Rankin, InfoGov.Scot



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